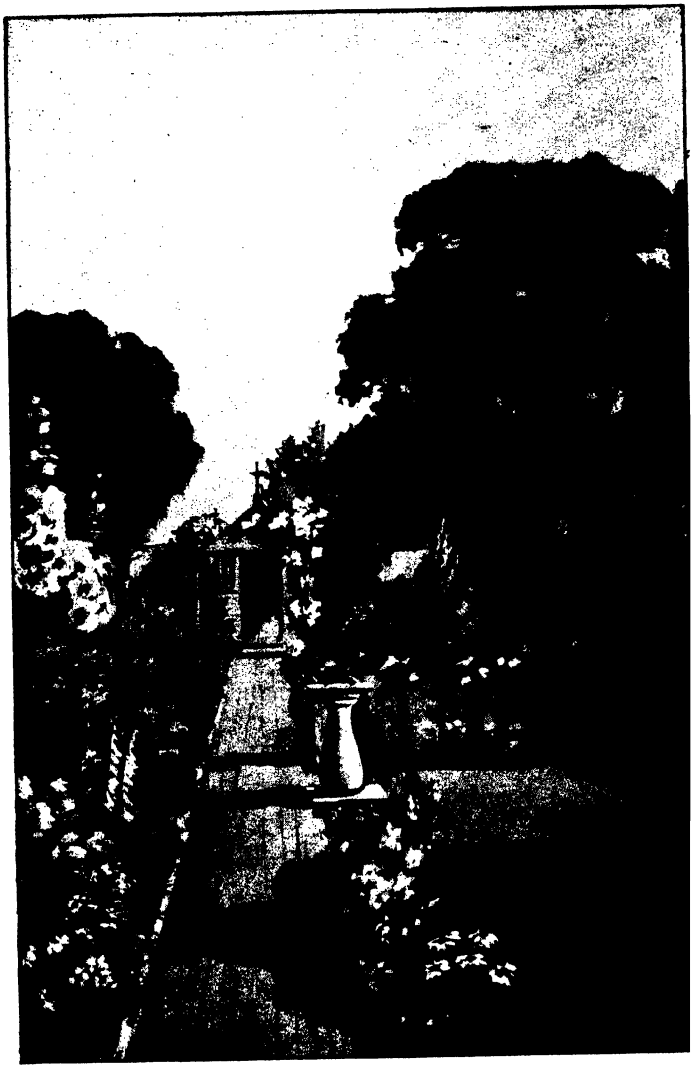
Equal

Villa Gardens



TYPICAL TREATMENT FOR VILLA GARDEN.

Villa Gardens

How to Plan

and

How to Plant them

By

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Illustrated by the Author

London

Grant Richards

1902

Preface

THE Garden, however small, is so delightful an adjunct to the house, and gardening yields so many pleasures to its votaries, that it is a matter for regret that so few gardeners attempt to give artistic shape to the plots which they cultivate with such care, and not infrequently with every success, so far as the flowers and plants are concerned.

Their gardens are too often left in the form dictated by the speculative builder, when by the exercise of some thought and by the industrious use of a pair of hands, their little flower-lands might be made doubly beautiful and interesting.

This state of things doubtless results from lack of knowledge how to set to work to improve upon the builder's ideal.

The purpose of this book is to give such directions as shall render the task both simple and easy; and, in order to give more practical shape to my precepts, I have included in its pages a series of plans, which will sufficiently illustrate my subject, comprising, as it does, most of the types of garden one finds attached to the suburban villa.

I may here remark that my intention is to deal exclusively with gardens of moderate size, gardens which can readily be managed by one person in his leisure time.

In such gardens, the problem is how to obtain an artistic effect in a natural manner. This is not to be done by reproducing the features of larger gardens, but rather by the application of principles specially suited to the case.

This will become evident, I trust, as I proceed; and the enunciation of these principles, their practical exposition and the consideration

of some of the more important details their application involves will constitute the task I have set myself to accomplish.

As a result, I trust that I shall have rendered some little help to the many gardeners who find pleasure in tilling the few square yards of soil vouchsafed to them by the modern suburban landlord.

W. S. ROGERS.

THE IVIES,
NORTH MORETON,
WALLINGFORD.

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Introductory

THE scope of this book being limited to the purely practical, I do not intend to enlarge upon the pleasures of the garden. Since our first parents found themselves installed in their horticultural paradise, the garden has never failed to yield delight and profit to mankind, and at this day its attractions are as well understood, and as keenly enjoyed, as ever. Hence the modern builder would be rash if he denied his prospective tenants some space behind their houses in which to exercise their horticultural instincts.

But, alas, it is only necessary to make a short railway journey through the suburbs of our larger cities to see how rarely the householder succeeds in giving anything like artistic form to his garden. This is probably due to the fact that he fails to appreciate the importance of a definite plan in his garden. He fills his beds

with plants and enjoys the subsequent display of flowers, but it never occurs to him that anything can be done to improve the general arrangement of beds, paths and grass, so as to obtain a more pleasing general effect.

To those who have not considered the matter from this point of view I would say: "Let the plan be your first consideration."

It is not difficult to arrange the beds and walks of your garden in a way to show your flowers to the best advantage, and to secure at the same time a really artistic result, whilst much can be done in these preliminary operations to make the most of a small garden by eliminating useless paths, and by otherwise adapting the plan to the convenience of the gardener.

It often happens that some unsightly object on neighbouring premises intrudes too conspicuously on the view, and it becomes necessary to consider it in your plan, for, by a judicious use of foliage, or by the erection of a pergola or summer-house, it may be effectively hidden or toned down.

In the garden itself no inharmonious features should be introduced, or they will detract from the beautiful work which nature is always ready to do at your bidding.

I have seen gardens, in which the utmost care, and no little expense, has been lavished in securing a splendid succession of bloom, utterly marred by the presence of garish and trumpery accessories, or of objects which, even if not in themselves inartistic, are out of place amidst the flowers by reason of their pretentious character, or of their disproportion with their surroundings.

I have seen other gardens, in which the designer has permitted his fancy to run riot in fantastic manner, resulting in the use of meaningless curves and trivial eccentricities, or has indulged in a too rigid adherence to symmetry and stiff geometrical forms.

In such cases the gardener mistakes the artificial for the artistic, and subordinates his flowers to their surroundings, a practice that is obviously opposed to the true purpose of gardening. He regards his flowers as the child

does his paints, as so much colour with which to fill in his crescents, stars and circles, ignoring their individualities, and beauty of form and habit. Such practice, I fear, has followed from the undue importance attached to the so-called system of "carpet gardening," a mode of horticulture with which the artist and flower-lover is out of sympathy.

It is not rash to assert that the garden exists for the flower, and not the flower for the garden. The chaste beauty of the lily, the cheery frankness of the pansy, the regal scarlet of the geranium, the stately carriage and lavish bloom of the snapdragon and delphinium, and the modest quiet loveliness of the primrose and mignonette can never be enhanced by arranging them in beds of formal shape. They, one and all, deserve elbow room in which to develop their various characters of form and mass, and they appeal to us for natural treatment. One might as well chain butterflies to a perch as confine these beautiful flowers to the artificial boundaries of geometrical beds.

Let us then make the form of the bed a

secondary matter, so we may give our flowers their freedom to grow in loving company in the way nature intended.

I shall now proceed to state more particularly how to secure so desirable a result.

The Rectilinear System

THE small garden, as I indicated in my preface, is a thing apart.

Whatever may be attempted in the garden of the mansion, where landscape gardening, so-called, is put into practice, is out of place in the tiny plots with which I am here concerned.

The limits of the villa garden are only too obvious. Its boundaries are always in evidence, and its size is so restricted that our first care should be to accord it treatment which may serve to make its squareness and small dimensions not too conspicuous.

Such treatment must be based upon a studied simplicity, and the discreet use of *straight lines.* At first thought this may seem paradoxical, for one naturally associates the straight line with something formal; but in reality, when we consider the matter more carefully, it becomes evident that what I have termed

"rectilinear" treatment is the only one which will enable us to harmonise the garden with the general squareness of its environment. Its boundaries are most often but the four sides of a rectangle. The house which stands within it is square at all its angles, and squarely placed within the garden boundaries.

Thus to plan the garden beds and walks in sinuous lines is but to emphasize the squareness of its limits.

Let us then rather assimilate the plan of the garden to the inevitable shape of its boundaries, and rely for the general artistic effect on the flowers, plants and trees, for which it is to be the home, so disposing them as to secure that variety of form which is their great charm equally with the beauty of their colours.

It is by the application of this principle that I have designed the several typical examples, which I hope will constitute the most useful feature of this book, after having put them into practice in more than one garden, with results which have invariably delighted their owners.

To ensure success in planning a small garden, it is necessary to consider carefully the four essential factors:—

The Beds.
The Walks.
The Grass.
The Aspect.

The last is important as governing the position of the principal beds, and otherwise determining the details of the plan.

Of the three other factors, the beds should receive first consideration, and they may well occupy more space than is usually allowed to them. Before I deal with the beds and walks however, I must first say a few words about the grass, particularly in its relation to the other two factors.

The lawn is so dear to the heart of the average gardener — he *must* have his little square of neatly mown turf—that I would not deprive him of it, though I could design him a garden, and a delightful one too, without so much as a square yard of grass.

I confess, however, that, where space per-

mits, a square or two of green has its value. It affords welcome relief to the eye, and by contrast sets off the colours of the flowers. It has also other and more utilitarian purposes, which contribute to the owner's enjoyment of his garden.

But, withal, the grass is, and must remain, a secondary consideration in the general scheme.

On no account should it be cut into an embroidery of beds. Rather let the beds flank the walks, and include the grass in their embrace.

The smaller the garden, the more desirable it is to limit the proportion of grass, if the gardener be loyal to his flowers; for every square foot of it means a substantial curtailment of the flower-growing area. It should be noted that I am writing for flower lovers, and not for students of tennis or croquet, hence I say "if the garden is small, confine the grass area to a single plot if possible." It is more easily kept in good condition, and by presenting a maximum surface of green, it better

secures that effect of contrast with the flowers, to which I have just alluded.

There is no need to make the grass *level*, if the ground is not naturally so; rather let it follow the natural slope of the surface, thereby helping to destroy the idea of formality, besides acting more efficiently in draining away the rain water, which on a level plot will always form puddles.

Now as to walks. The paths should be laid down with but one object in view, to give ready access to the flowers. They need not be wide expanses of gravel, but wide enough only to admit of two persons walking abreast, say from 2 ft. 6 in. to 3 ft. 6 in. across.

Not an inch of path should be allowed which does not lead *somewhere*.

Economy of space demands that the path should exist for utility alone. No considerations of symmetry, or of what is common and customary, should be permitted to influence the gardener.

The usual go and return path is a woeful waste of ground in a small garden.

Having now indicated the relative utility and importance of the beds, the walks and the grass, of which, I may repeat, the first is the principal, and the others but accessory, and having shown the broad general lines to be followed in associating them together, I shall next deal with the remaining factor, *aspect*.

Until the gardener knows from which quarters the sun will shine upon his garden, he cannot successfully attempt to plan it, for aspect is the key of the whole matter.

We all know that in England the sun passes from east to west by a sweep to the south, and that the north side of the house, therefore, receives no sunshine. Moreover, it should be remembered that, as a consequence, the shadow of a house with a southern aspect envelops a not inconsiderable part of the back garden, when that garden is a small one.

It will be obvious, therefore, that the principal flower beds, in such a case, should be well removed from the house, so that they may receive a maximum amount of sunshine.

Flower gardening with us may be said to extend from February to October, inclusive, and it is in the spring and autumn, when the sun's altitude is so much less than at midsummer, that these house shadows deprive us of so much of the available sunshine.

In the case of a house with a northern aspect, the conditions are more favourable, because the garden will have no house shadow to contend with, but only such shadows as are cast by the walls or fences; but the front garden of such a house will be in almost permanent shadow.

Aspect, therefore, gives us the starting point from which to proceed to the planning of our garden.

Having ascertained where the sun will shine, there locate your principal flower beds.

Then lead your path to them in the most direct way. It is by no means necessary that every bed should have its path alongside.

The bed on the east side in Example 1 is edge-on to the grass. The best rule is to let the main path go where the traffic would

naturally wear a path if none existed to begin with.

There is generally one door by which the inmates of the house most often enter the garden. Let that be the starting point from which the principal path shall lead directly to the flowers. No deviations should be made for the sake of pleasing the eye, or because it looks symmetrical on paper.

I have not dealt more precisely with the actual planning, because I hope to elucidate the subject more effectually, by means of the drawings which follow, than I could expect to do in a verbal description. The general directions already given will serve to indicate the guiding principles to be followed, and I think the reader and would-be garden architect will find no difficulty in adapting one or other of the examples to his own case, or at least in deriving from them such guidance as will enable him to deal with his own garden, if it should not come in line with any of the typical cases illustrated.

Let him first make an outline plan of the

garden *to scale*, marking on it an arrow to show the north. He may then proceed to lay down his beds and walks in pencil lines, feeling his way to a convenient arrangement as the work proceeds. He will find it a help to examine the ground from time to time, particularly if there is any marked slope, or other unusual feature to be taken into consideration.

Before his work is very far advanced, he will find it useful to form some rough conception of how the finished result will appear when the flowers, shrubs and trees are in place.

I shall therefore proceed in the next section to offer some suggestions to guide him in that part of his task.

General Considerations of the Picturesque

THE garden planner will do well, at the outset, to stand at the house door (or just within the garden proper, if, as is sometimes the case, it is separated from the house by a yard or other enclosure), and endeavour to form a mental picture of the completed result of his labours, as he would like to see it, flowers, trees and all.

This may seem to some a difficult operation, but in reality it is not so hard to accomplish as one would suppose, for the shape of the garden, or some special features in its surroundings, will supply suggestions, on which it will be possible to elaborate.

The first and most important aim should be to secure a general balance of effect, without marked symmetry—what a painter would term *composition.*

Reference to the perspective drawings in the examples illustrated will afford some assistance.

Then the idea must be considered in relation to the ground plan, and reconsidered from time to time, as the latter proceeds towards completion.

In addition to the flowers, shrubs and trees, it may be desirable to introduce some structure which will serve a useful purpose, at the same time adding a pleasing feature to the general aspect of the garden. A summer-house, for instance, affords welcome shelter from the sun in the hot months, and may be embellished with flowering creepers, ivy or other plant life.

The unpretentious summer-house, shown in some of the examples, forms a very suitable terminus to a path, but it should be constructed of materials which harmonise with its surroundings. Oak weather-boarding, after the newness has worn off, is charming in tone, and needs neither paint nor varnish to render it durable.

Directions will be given in a later section for building such houses.

In the present connection it need only be added that the workman you may employ to build it, whether he be a mechanic, or your good self, should not be permitted to decorate it with the so-called "rustic" woodwork, virgin cork, or any other similar make-believe abominations.

There is no better way of embellishing your summer-house than that of allowing some pretty creeper to make it its trusted support.

It should be noted how the summer-house in Example 1 is placed so as to mask the unfortunate slant in the fence on the west side.

Of other structures I would admit such useful adjuncts as arches, pergolas, seats, and even a sun dial, but I must rigidly exclude decrepit statuary, windmills, flagstaffs, and the like.

Vases of terra-cotta, china and cast-iron must be used with discretion, as they are generally out of scale in a small garden—better a good oak tub, if there be need for anything of the kind.

In a very small garden, like that illustrated in Example 6, a tub in the centre of the grass

plot is much more effective than a central bed.

Whilst referring to the exclusion of inartistic objects, I may add to the list some minor eyesores, which are affected by not a few of our gardeners, who seem to have learnt horticulture in the same school as a certain heroine of nursery rhyme, to wit—

Mary, Mary,
Quite contrary.

" Cowslips all of a row " may not be altogether an outrage (though I prefer them grouped), but this mythical Mary showed a sadly depraved taste in admitting to her horticultural preserves such incongruous items as " silver bells and cockle shells."

Therefore away to the dustbin with your escallop shells, alabaster lumps, nuggets of glass and minerals.

Your garden is not to be a museum of curiosities or natural history specimens.

Also beware of paint, crude and vicious in colour. Your trellis must be painted, or it

will quickly rot, but don't paint it yellow with Aspinall's enamel, as I have seen it done. There is no better paint for garden purposes than Brunswick green. It looks rather out of harmony with the foliage at first, but it quickly weathers to a charming peacock shade of blue, which is entirely devoid of offence. Indeed, in this condition, it reminds one of the woodwork one meets with in some old-world country gardens, which has known no paint for many years, but still retains a coat or two of its original covering.

To return to general considerations, it is not well to aim at too comprehensive a view of the garden from the point where it is entered. Something by way of reticence, or in the nature of a surprise is always welcome, such as may be seen in Example 1, where the rock garden is not disclosed until we have passed under the arch beyond the second angle of the path.

In very small gardens, however, it is not possible or desirable to contrive any such feature.

In none of the gardens herein illustrated

have I contemplated a greenhouse. I have never seen a greenhouse in a small garden which was not an eyesore. Its garish white paint alone is sufficient to condemn it in the eye of the artist. It is possible to have a garden gay with the choicest flowers from February to November without "glass," as I know by experience, and I cannot therefore see the advantage of devoting ten per cent. of the garden area to an ugly structure of questionable value.

But there are gardeners, I know, who would not be happy without their greenhouse, and to them I would say: "Do your best to conceal your glasshouse from view by growing a few tall shrubs between it and your house, or by putting up a trellis screen with creepers."

I know no reason also why these houses should not be painted green, and thereby rendered less conspicuous.

What to Plant

To prevent misconception, I must remind the reader that the scheme of this book precludes my dealing with the scientific side of horticulture, which is a wide subject, and has been ably and exhaustively treated by other writers.

It is not my intention to offer advice as to what to grow, or how to grow the countless beautiful flowers which are available for our gardens.

Each gardener will consult his inclinations and individual preferences in selecting the flowers and trees for his garden, and whatever he may decide to grow will in no way affect the value of the suggestions which follow, for he is at liberty to adopt or reject as his fancy dictates.

But it will help him in the work of planning his garden on the lines herein advocated, if he knows something of the relative values of the various flowers, shrubs and trees, as aids to achieving an artistic result.

First, then, he will use the hardy perennials as his sheet anchor, and one at least of his sunniest and widest beds will be reserved mainly for them, though he may probably decide to mix with them some roses and bulbs.

The hardy perennials not only well justify their name, but they afford the widest possible range of character, size, colour and season, and thus render valuable aids in enabling us to obtain picturesque variety in our beds.

Next in importance come the flowering shrubs and trees, including of course the roses. These, having a greater range of height and mass, serve to redeem the general flatness of a small garden, and, if judiciously disposed, add a dignity and variety, particularly as regards height, which it is not possible to secure with flowers alone.

But they should be selected with special reference to the places they will occupy in the plan, making due allowance for growth, and not used in excess, or they will exhaust the soil to the detriment of the flowers.

Bearing in mind the needs of a small garden and the value of abundant blossom, I have made the following list of flowering shrubs and trees, which will afford sufficient selection for most purposes :—

Almond.
Azalea.
Broom.
Daphne.
Deutzia.
Flowering Currant.
Forsythia.
Laburnum.
Lilac.
Mock Orange.
Pernettya.
Red Chestnut.
Rose Acacia.
Spiræa.
Thorn.
Veronica.
Weigela.

Such showy and profuse bloomers can be placed to secure charming effects, if used with

knowledge of their character, colour and season of flowering.

Of the ordinary evergreen shrubs with inconspicuous flowers, but few should be admitted, as their sombre green gives a joyless funereal aspect to the garden, which is scarcely redeemed by their evergreen character.

Coarse-foliaged shrubs, like the laurels and aucubas, I would entirely banish.

It is in the small garden that so much can be done with the hardy climbers. Their rambling habit and rapid growth give us the means of beautifying ugly corners, bare walls and the like, whilst the more beautiful members of this class are worthy a special support on *which they* may display their flower and foliage.

An arch or pergola of light oak rods, placed with an eye to its value in the general scheme of the garden, may be quickly clothed with Wistaria, Clematis, or one of the many beautiful cluster Roses, and is always an object of interest.

Here is a list to select from :—

Aristolochia.
Ceanothus.
Clematis.
Convolvulus.
Gueldre Rose.
Jasmine.
Honeysuckle.
Kerria.
Passion Flower.
Rose.
Wistaria.

To the above may be added the perennial Peas and Tropœolum, and such delightful annuals as Sweet Pea, Morning Glory and Nasturtium.

For bold effect in the border, the gardener will receive useful assistance from the Hollyhock, Dahlia, Sunflower, Evening Primrose, and other handsome and abundant flowerers.

Although he will be wise to keep these larger plants mainly for the back of his border, he will be well advised to bring, here and there, one or more groups of them to

the front, so as to break up his borders into irregular sections or compartments. Such an arrangement affords shelter to the smaller plants, and by screening some of the flowers reserves them for closer inspection, or as a surprise, in accordance with the principle I have already termed "reticence." Nothing is more delightful than to pass along a border so arranged, finding something new and unexpected every few yards.

Of purely foliage plants the small gardener must be shy, but he will find a use for two or three.

Ivy is always charming when not overdone, and a Hop plant will rapidly wreathe a fence with graceful greenery, when the position is unfavourable for growing anything choicer. A few heads of Indian Corn add a welcome note of grace to a wide border, and can hardly be excluded by reason of their semi-tropical character.

Roses suffer in no way by association with other flowers. At the same time it is desirable to have at least one bed in which a group of roses is the principal feature.

In such a bed avoid having bare soil beneath the roses, particularly if they are standards. It is better to plant the space with some surface-growing flower, like Mignonette or Musk, which will not only make a delightful carpet, but, by its shade, will prevent undue evaporation of moisture from the soil in the hot season, when the roses most need it.

The house walls should be clothed with climbing flower-bearers. But too often Ivy and Virginia Creeper are the only plants allowed on the house side, to the exclusion of such beautiful and prolific bloomers as Wistaria, Jasmine, Clematis and Ceanothus.

Roses will thrive in almost every aspect, if selected according to the circumstances. I have seen a north wall abundantly covered with the blooms of the Gloire de Dijon. Honeysuckle and the Flame Nasturtium are better on a north wall than elsewhere; Clematis loves the sun.

Thus you may, and should, choose your climbers according to aspect, and if you can associate plants which bloom at different seasons so much the better.

Don't plant them too close to the house walls, where the soil is invariably dried by contact with the brickwork, but let their stems arch out from the wall to the ground, to a distance sufficient to bring their roots well into the damp soil. A foot to eighteen inches will usually be sufficient for the purpose. It is most important with the climbing roses, which will never do their best if this precaution be neglected.

In the front garden—in most cases, alas, a small affair—the planting is a simple matter, but it is surprising how few succeed in getting even a passably good general effect. The tendency is to overplant, particularly with such uninteresting shrubs as laurels.

A common mistake is to grow a high privet hedge on the hither side of the paling, sometimes for considerations of privacy, and sometimes "to keep out the dust." The one motive I can understand, but I consider the result dearly bought at the price of so dismal an expanse of monotonous leafage; whilst, as to question of dust, these hedges do undoubtedly

collect much of it, and that increases their unsightliness. If the aspect is south, I prefer to clothe the fence on the near side with Honeysuckle, the fragrance of which, when in flower — and it often blooms twice in a season — amply compensates for its less efficient action as a dust screen.

Don't set up a row of mop-headed acacias, and don't indulge in vegetable sculpture on a row of pollard limes.

The ruthless pruning of trees out of all semblance of their proper shape and character is little short of criminal.

Better plant a few specimens of Lilac, Thorn, Flowering Currant and Mock Orange, and let them grow up naturally as their habits dictate.

The Golden Elder is an attractive foliage tree for a front garden, bearing well the ravages of a town atmosphere, and having the advantage of being a quick grower. If cut down to the ground annually, it will send up new stems in the spring and never get into a straggling trunky condition.

If the aspect is north, there will be less scope for flowers; but, as already stated, a Gloire de Dijon rose or Honeysuckle will flourish, and in the beds you may grow Solomon's Seal, Ferns, London Pride, Lily of the Valley, Cyclamen and Creeping Jenny, as well as Foxgloves, Evening Primrose and Everlasting Pea.

Some of the most charming small gardens are those which are neither back nor front. I have termed them "all-round gardens," though usually they do not entirely surround the house. Their irregular shape lends itself to picturesque treatment, and they are generally more open and sunny than the more common back garden. The examples illustrated are sufficiently typical to meet most cases. The planting of such gardens will be governed, as in the other cases, by the principles already laid down, not overlooking the all-important question of aspect.

One of the chief delights of a small garden is that the gardener can manage it without professional assistance. He is independent of

the journeyman gardener, whose views are so frequently antagonistic to any form of innovation.

I could fill a chapter with the misdeeds of the outside man, and the records of his amazing ignorance. His vocabulary also is mystifying to the verge of madness, when he attempts to enumerate the plants by name. A professional of my acquaintance puzzled me with such words as "Roaring Dandy," "Trader's Canter" and "Miss Emily Anthem," and it took some time to analyse these terms into Rhododendron, Tradescantia and Mesembryanthemum.

My advice is, "be your own gardener." Know your garden as you know your house and friends. Your bulbs may be peacefully resting beneath the soil, and you will not forget them, but once let loose the man amongst your beds, and he will sooner or later put his spade through your choicest treasures, and as likely as not never tell you of the injury he has done.

Therefore let no one come between you

and your flowers. They need your constant personal care and attention, and should be to you as well-loved children. For them I would wish you to provide a picturesque and well-kept home, where they may grow and thrive in health and beauty.

It is no more trouble, and no more expense, to plan the garden well, than to plan it badly, and when well done it remains for good and all a place of beauty, light and colour, to gladden the owner and his friends, so long as there is a hand to give it that care and attention, which it needs from time to time, to enable it to bring forth its yearly charm of flower and leaf.

The Back Garden

THE following examples of back gardens, if they do not meet every possible case, will I trust prove sufficiently explicit to enable the reader of this book to put into practice the principles of garden planning advocated in the foregoing pages.

Each illustration has been drawn to scale, and a scale of feet is appended, so that the actual dimensions of the various details may be ascertained without difficulty.

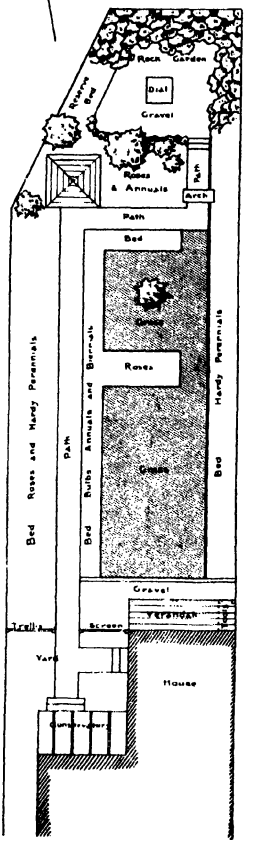
The grass area is indicated by shading.

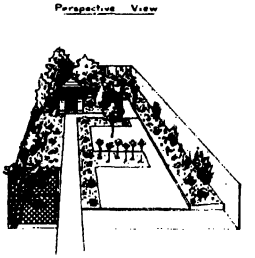
It is not intended that the plans should be followed in every minute particular. Special features on the ground, or in its surroundings, may render modification necessary, and it may, for reasons of economy, be desirable to omit certain accessories.

But, given shape and aspect in agreement

with one of these examples, then the plan of beds, paths and grass cannot do better than follow the example.

A few explanatory notes accompany each illustration.





Example No. 1

Scale of Feet

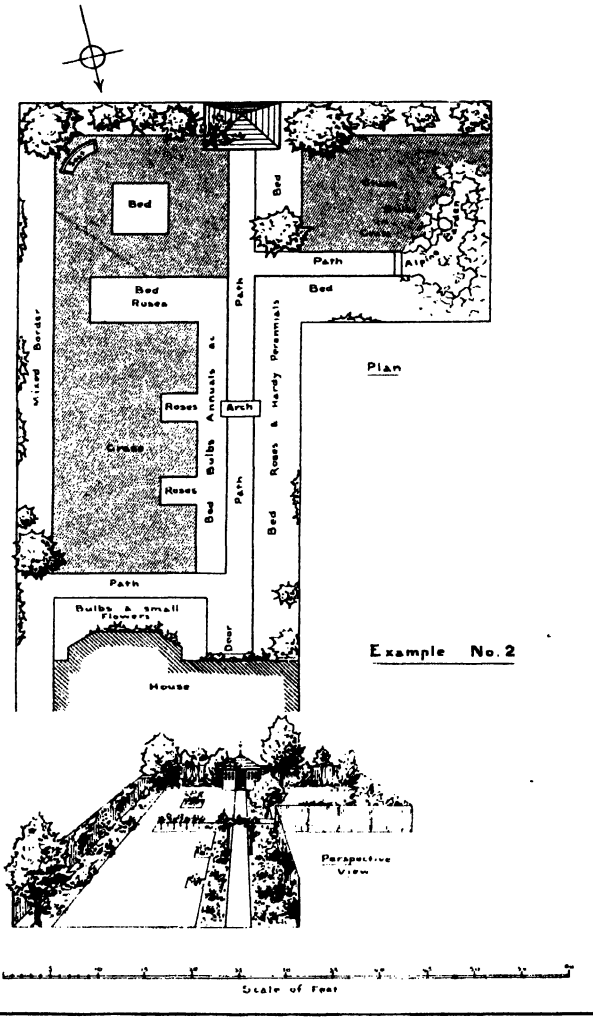
EXAMPLE I.

This is a type of garden very commonly annexed to the semi-detached suburban villa. The ground falls slightly towards the west, hence the retaining board at foot of the east border.

The curtailed angle at the end is unfortunate, but its unsightliness is masked by the summer-house. The single tree on the grass may be a Thorn or Rose Acacia.

The climber on the arch might be a Wistaria.

A shrub should cover the small wedge-shaped space on the west of the summer-house. The structure marked verandah is a low shed, with open front and raised floor, a pleasant shady spot where one may sit and look out over the flowers. It may be made to support a Honeysuckle or Yellow Jasmine. The garden is entered from the conservatory through the side yard, which is screened from the garden proper by trellis.


Bed
Bed
Path
Alpines
Bed
Roses
Path
Bed
Mixed Border
Annuals &c.
Roses & Hardy Perennials
Plan
Roses
Arch
Circle
Bulbs
Roses
Bed
Path
Bed
Path
Bulbs & small Flowers
Door
House
Example No. 2
Perspective View
Scale of Feet

EXAMPLE 2.

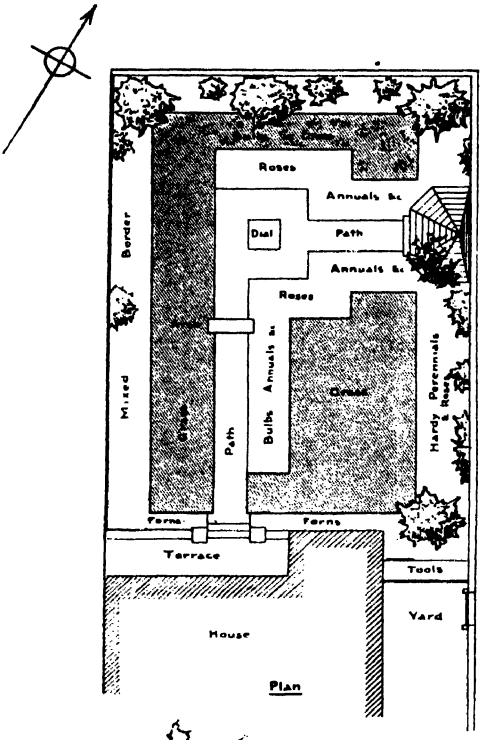
A not uncommon form of garden, but needing somewhat special treatment.

The transverse path against the house is to give access to the side passage leading to the front garden. The other transverse path leads to the rock garden, which may be partly sunk, *i.e.*, the centre may be some 18 inches below the level of the main walk. This will enable the garden maker to excavate soil with which to form the raised banks on either side.

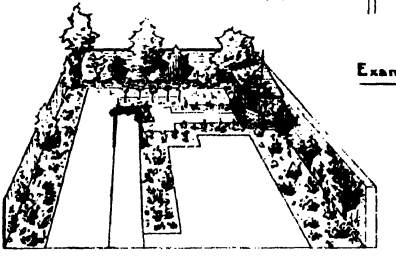
If the soil is clay, or otherwise non-porous, it would be necessary to drain the rock garden floor, or water would settle there to the detriment of the plants.

The square centre bed would be a good position for a bold clump of Pampas Grass. Ivy or Periwinkle might be grown beneath the trees at the south end of the garden. The tree at the angle, where the path diverges to the rock garden, might be a Mulberry or Medlar, in which case the grass should be extended beneath it up to the main walk.

Honeysuckle should be grown over the summer-house.

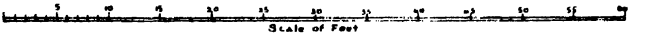


Plan



Perspective View

Example No. 3



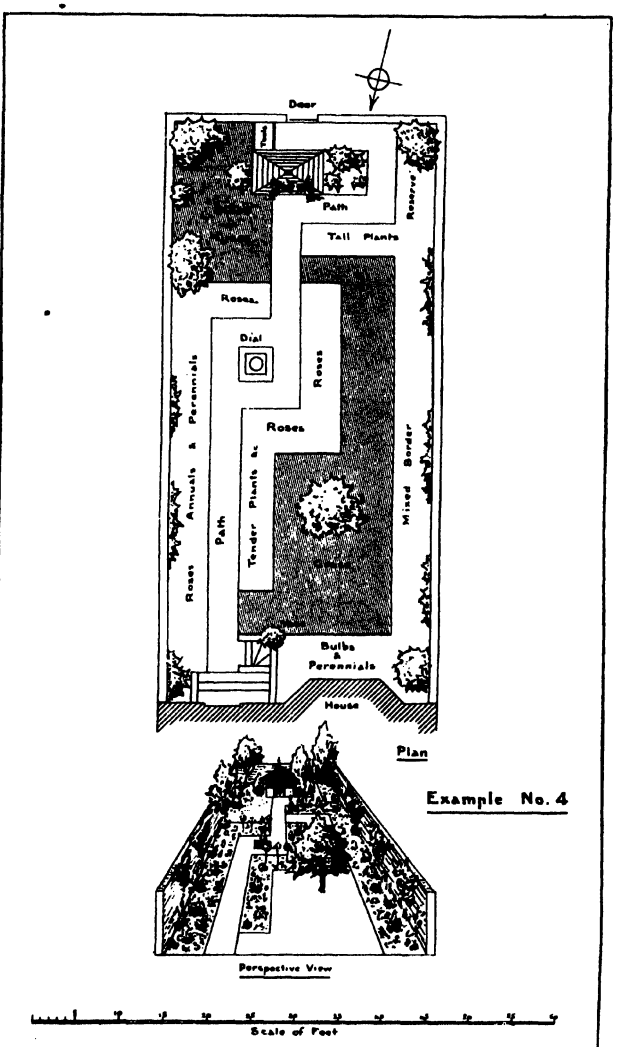
EXAMPLE 3.

This example illustrates the treatment of a rectangular plot in a manner which avoids a too conspicuous symmetry, and secures an ample flower-bearing area in the parts most in sunshine. The principal beds focus about the summer-house, to which also the path leads.

The tall trees at the north end of the garden cast their shadows on the wall and adjoining premises, and may therefore be allowed full liberty of growth, if the neighbour raises no objection.

The border beneath them may be planted with Ivy or Periwinkle, and a few Starworts.

The cross path leading to the summer-house might be spanned by a pergola, if desired, on which Rambling Roses, Clematis, Gourds or Wistaria might be trained.

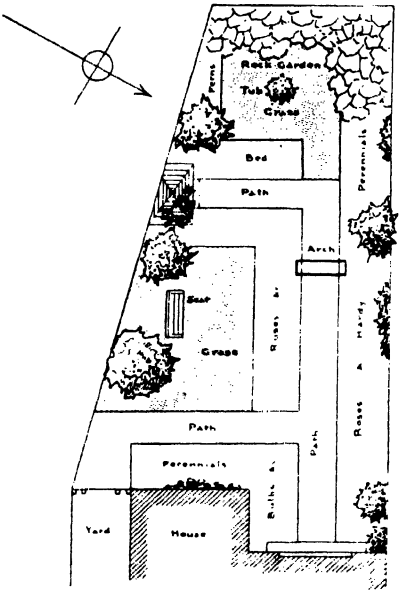

Door
Path
Reserve
Tall Plants
Roses
Dial
Roses
Roses
Roses
Annuals & Perennials
Path
Tender Plants &c
Mixed Border
Bulbs & Perennials
House
Plan
Example No. 4
Perspective View
Scale of Feet

EXAMPLE 4.

It sometimes happens that an entrance is provided at the end of a garden, most usually when the house has no side entrance. In such case it is not advisable that its existence should be too much in evidence.

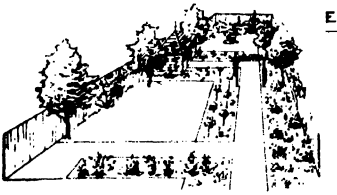
In this example the summer-house is made to screen the doorway from view. The aspect being just the reverse of that assumed for the last example, it is possible to bring the principal beds nearer to the house.

The crook in the path gives the opportunity for placing a sun-dial, or vase of flowers, and at the same time permits of a direct approach to the centrally placed summer-house. The house back should be clothed with creepers, such as Clematis, the Rambling Roses, and other sun-loving wanderers.



Plan

Example No. 5



Perspective View

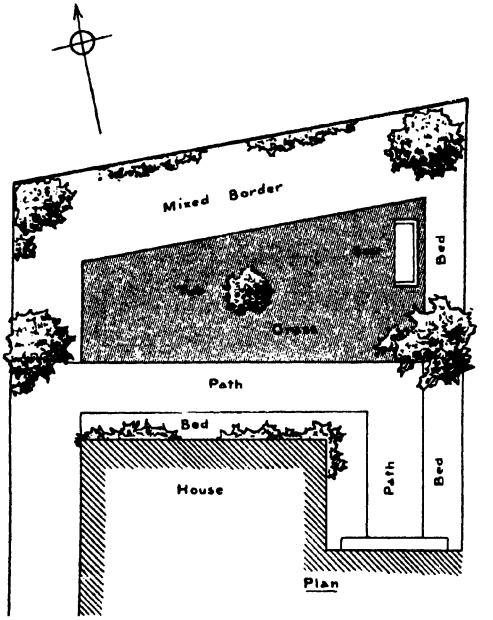
Scale of Feet

EXAMPLE 5.

The treatment in this instance is designed to make the best of a garden which has one side sloping. This is always an awkward shape to deal with successfully, and the only feasible plan is to conceal the slope of the fence by a stepped arrangement of the trees and other objects, as shown in the plan.

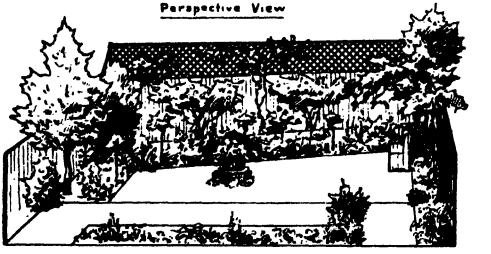
The summer-house is set squarely with the general plan, its back taking the slope of the fence. The garden seat also may be made to help the intended illusion.

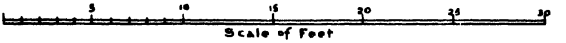
The large trees on the south side will cast shadows, but they are placed so that the shadows fall as little as possible on the beds.



Example No. 6

Perspective View





EXAMPLE. 6.

This is a very diminutive back garden, where the problem is to make the most of the space available.

The fence is raised by the addition of trellis, thereby giving room for some climbing roses and other creepers. The beds near the house, being in shadow, are best devoted to Ferns, Solomon's Seal and other shade-loving flowers and plants, of which a list has already been given. It may encourage owners of such restricted garden space to know that the author formerly possessed just such a garden, and, besides some thirty-six rose trees, he managed to grow in it, with every success, a varied collection of other plants.

The Front Garden

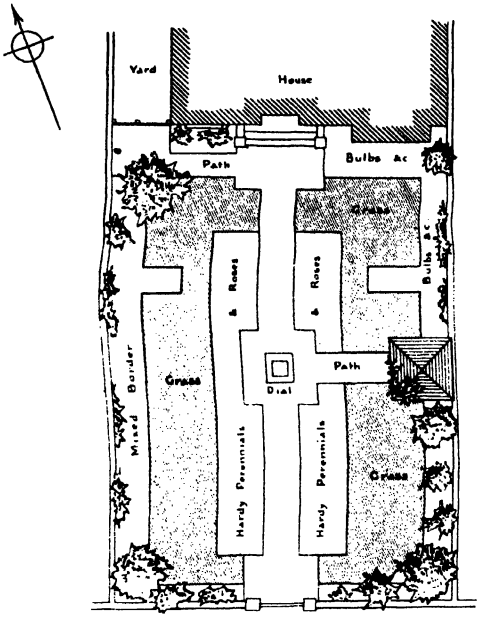
In this category come all gardens which are situated between the house front and the street.

Some general remarks and directions have been given for the planting of the narrow strips which separate most houses from the side walk.

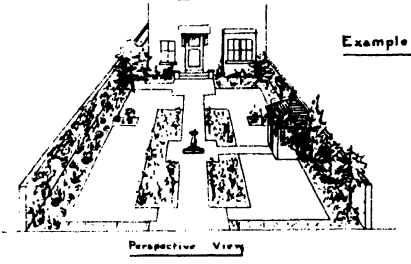
These small spaces do not call for any detailed treatment, so far as planning goes, and no illustrated examples therefore are given.

But it sometimes happens that the principal garden space is situated wholly in front of the house, and then it will need the application of the same principles which govern the planning of the back garden.

The single example which follows will be sufficiently suggestive to meet most cases.



Plan



Perspective View

Example No. 7

Scale of Feet

EXAMPLE 7.

This example requires little by way of explanation.

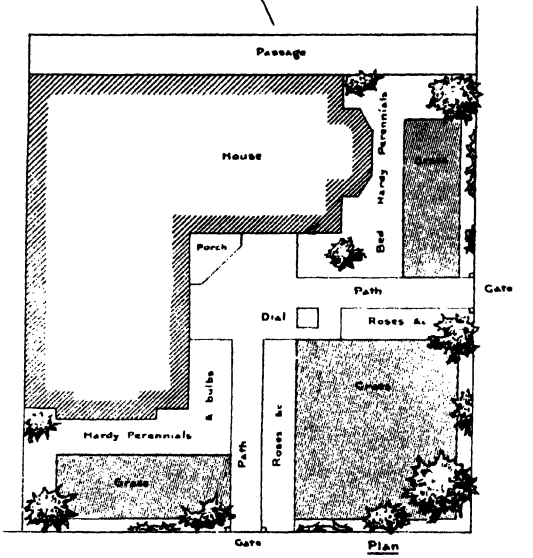
The sun-dial is introduced to break what otherwise would be a long straight path, and to afford a convenient place from which to lead a transverse path to the summer-house.

The yard at the side of the house is concealed by the large tree. The grass, though divided into three separate plots, is equally accessible from the house, the front entrance and the summer-house. It should be remarked that this principle has been followed in all the plans.

The All-Round Garden

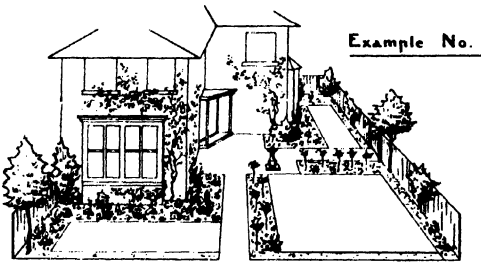
As already explained, the term "all-round" is applied to gardens which embrace more than one side of the house. They often occur at street corners, and result sometimes from the builder having planned his house of irregular shape.

Such gardens invariably lend themselves to picturesque treatment, and they have the advantage of being overlooked by most of the windows of the house. Hence it repays the owner to exercise some thought and care in planning them.

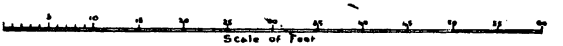


Plan

Example No. 8



Perspective View



EXAMPLE 8.

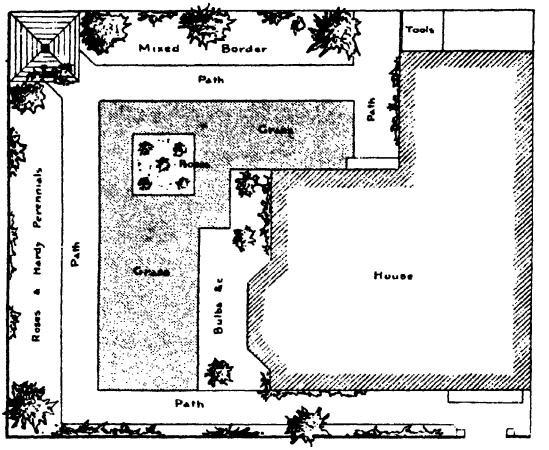
This type of garden, when the aspect is approximately that indicated in the illustration, is always charming.

Four of the six house walls are in sunshine, and may therefore be made gay with flowering creepers, to the point of lavishness.

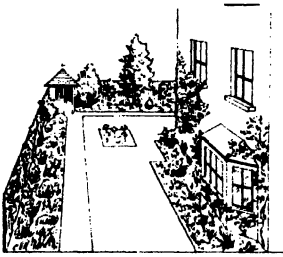
Such creepers will in no way detract from the display in the garden proper.

The two entrances to the garden are useful when the side walk passes along both sides.

A seat might be placed beneath the large tree in the corner facing the porch.



Plan



Perspective View

Example No. 9

Scale of Feet

EXAMPLE 9.

This example differs from the last, in the shape of the house and the position of the front entrance.

The two principal borders receive full sun, and should be made the main feature of the garden.

The square bed, devoted to Roses, should be planted with other flowers between, as already recommended.

Annuals such as Mignonette, Verbena, Salpiglossis, Stocks and Musk are all quite suitable for the purpose.

The summer house is set squarely, but is entered by a doorway on either side of the corner post.

The Vegetable Garden

THE villa garden is usually so small an affair that the gardener, who loves his flowers and desires to achieve a completely artistic general effect in his garden, will, in most cases, be out of sympathy with the more prosaic details of vegetable culture, and in consequence he will give up no part of his limited domain to a purpose which, at best, yields him but a few sickly cabbages and pot herbs. Hence I have considered it as almost outside the scheme of this book to deal at length with the vegetable garden.

Still, for the benefit of the few gardeners who are more bountifully blessed in the matter of square yards than the average, and who, in spite of their loyalty to their flowers, cherish also a sneaking regard for the home-grown vegetable, I may offer a few remarks on the vegetable garden in its relation to the general

plan. To the man who devotes his whole garden to vegetables I have naught to say. He will not be influenced by considerations of the picturesque, and, if he were, I fear there is no rule for his guidance.

But there are some gardeners who will desire to reserve space for vegetables, without wishing to detract from the general picturesqueness of their gardens, and to such I may offer a few suggestions. In the foregoing illustrated examples of garden planning it will be seen that the main walk is generally flanked on both sides by flower borders. That part of the garden which is to be devoted to vegetables will of necessity be approached by a walk, either a continuation of the main walk, or an offshoot from it. If, therefore, the flower borders are continued into and through the vegetable ground, along with the path, it will achieve the result of rendering the presence of the vegetables less conspicuous, as well as giving the impression that the flower garden proper covers the whole of the space.

The borders, where they pass through the

vegetable ground, may be reduced in width, if desired, in which case it would be well to erect an arch at the break, so that the fact becomes less apparent.

I have in mind a very charming suburban garden treated in the way just described, wherein the presence of vegetables and a goodly collection of fruit trees is hardly noticeable, and is certainly no blemish.

Then it is always useful to have reserve space for raising seedlings and striking cuttings. If some of the space between the vegetable rows is used for this purpose, it helps to redeem the sober character of that part of the garden, whilst the flowers there raised often acquire a delightful background in contrast with the grey greens of the cabbage, or the more vivid tints of some other of the culinary delicacies.

Much may be done with the herbs and parsley to give an attractive appearance to the borders of the vegetable plot, and a gardener, with an eye to the picturesque, will make capital out of a bold clump of rhubarb, or the

handsome rambling foliage of the vegetable marrow.

The presence of fruit-trees ensures abundance of charming blossom in the early months of the year, and the placing of these trees may well be considered as a factor in the general plan of the garden. What more beautiful than a spray of rose-flecked apple-blossom arching the path, or the profuse white flowers of the cherry and plum; even the homely scarlet-runner may be made to add its share to the general effect with its abundance of coral-coloured flowers.

Thus, if the vegetable garden is a necessity, it may, by a little thought and management, be blended with the flower garden in a way which effectually redeems it from reproach. And if the gardener take care that its condition be always tidy and trim, it will hardly detract from the value of his efforts in the flower garden, though its existence will necessarily curtail his flower-growing space.

Garden Walks

In gardening, as in other pursuits, the old order of things dies hard, and hence it is that one seldom sees anything attempted in garden walks which can be regarded as an improvement on the common gravel or cinder path. Yet it is possible, as I shall show, to make the garden walk more permanent in character, more picturesque, less liable to the inroads of weeds, and in other ways so much better than the gravel path, that I am encouraged to attempt the conversion of the reader to my views; especially as the expense is but little, if any, more than that involved in laying good gravel.

My plan is to use common builder's bricks to form a skeleton pattern, and to fill in between them with a rough mosaic of stones, pebbles, or rubble. Reference to Fig. 2 will make the mode of construction quite clear.

In the making of such a walk, the soil must be removed to a depth of at least 18 inches, so that a good bed may be found on the sub-soil. The soil removed may generally be utilised in raising and improving the flower beds. The trench is then filled in with any hard material obtainable, such as brick bats, broken stone, clinkers, and shingle. The builder's rubbish one usually finds buried in new gardens, when collected, often proves sufficient for the purpose, and is better so employed than lying on and under the flower beds.

Next should be laid a dressing of finer material, such as gravel, cinder-breeze, or "burnt-ballast," the top of which should be brought approximately to a flat surface. On this the bricks should be laid flat, without mortar, taking care to set them truly in line and to press each one down firmly into its place.

A stretched cord, such as bricklayer's use, is the best means for keeping the lines straight.

If the garden is level, it is best to give the path a slight upward curve or "camber" to

throw off the rain water; but this becomes unnecessary if the ground slopes perceptibly across the line of the path, as then the path may be kept flat on the surface and made to continue the natural slope of the ground. To effect this with a minimum of trouble, a rough straight-edge may be made, as shown in the illustration.

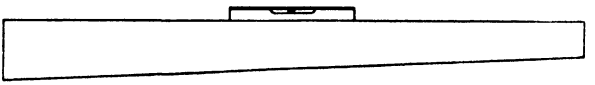


Fig. 1

It is tapered to the correct angle, and a spirit level is fixed in the centre of the top edge. With this appliance you will be able to test the slope of the path at all stages of its construction, and at the same time to keep its surface flat.

It should be noted that, excellent as the stretched cord is for keeping a straight line, it is not to be depended upon for keeping the level, since it always sags perceptibly between its points of support; hence it is advisable to

check the flatness* of a path along its length with a straight-edge.

All bricks are more or less curved in the burning. The convex side is easily detected by looking along the edges, and should always be laid uppermost, otherwise the brick will acquire a tendency to rock, and will in time get loose on its bed.

In using builders' bricks, the gardener will do well to remember that they rapidly excoriate the hands, and he should use gloves therefore if he wishes to avoid sore fingers.

Bricks of suitable quality may be bought at about 36s. per thousand. Those known as "seconds wire-cut" I have found excellent.

About five hundred bricks will be ample for the largest garden shown in the illustrated examples.

When the path comes against grass, it is best to keep the levels of the two the same, but when against a bed, it is preferable that its edge

* To prevent possible misapprehension of terms I may explain that I use the words "flat" and "level" in their strictly separate meanings. An inclined path may be flat but is not level, though a level path is flat of necessity.

stands above the level of the soil, so as to form a barrier to rolling clods. Edging tiles then become unnecessary.

The filling between the bricks may be done in various ways.

One plan is to use a fine concrete of screened gravel and Portland cement—gravel three parts and cement one part.

This, when well beaten down to a good surface level with the bricks, is quite satisfactory, and is quickly done; but a better plan, though involving rather more labour, is to make a coarse mosaic, for which the ordinary hard road metalling, known as Macadam, is an excellent material, as it runs approximately cubical, and is therefore easily fitted together in the spaces.

The method of laying such a mosaic is as follows. Make a mortar of builders' sand and Portland cement, half and half, mixing it with water to a stiff pasty consistency. Fill in the space to within 2 inches of the top (a brick is about $2\frac{3}{4}$ inches thick) with gravel, then fill up level with the top of the bricks with mortar,

working it against the sides, and whilst it is still soft insert the granite cubes, pressing them down into the mortar, but leaving their upper surfaces slightly higher than the bricks.

When the space is completely filled in this manner, go over it with a flat board and mallet, beating down the cubes until they are all level with the bricks and you have obtained a flat surface.

In this part of the process some of the mortar will necessarily be displaced, and will appear on the surface, whence it may be removed with a trowel and transferred to the next space. In twelve hours all will be set hard, and the surface may be washed with a hard brush to improve its appearance.

If pebbles are used for filling, they should be laid end on in dry sand, levelling their tops with the board and mallet, and then securing them in place by a grouting of liquid cement (Portland cement and water mixed to the consistency of cream) poured amongst them from a pail until it rises well above the middle of the pebbles.

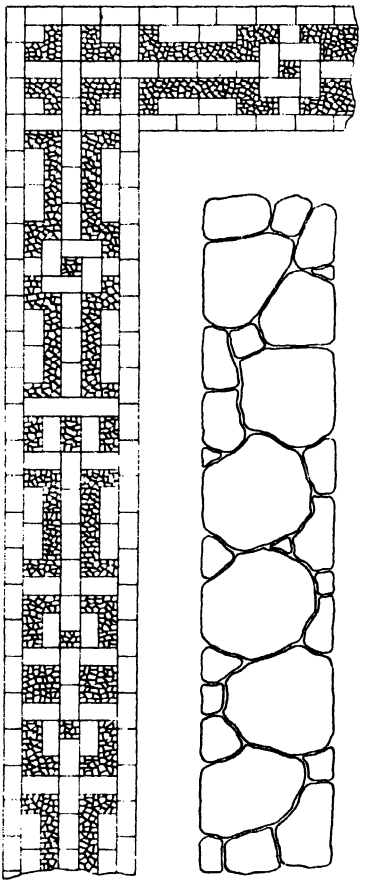


Fig. 2

Fig 3

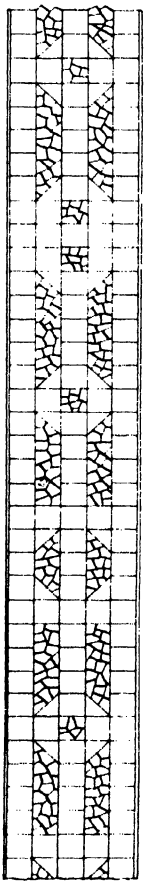


Fig 4

When rubble is used for filling, it should be built in with the mortar recommended for the Macadam cubes, using a builder's trowel, and keeping the surface flat by the use of a straight-edge.

It will be seen that there is plenty of scope for producing really artistic patterns in this method of path-making, but a word of warning must be said in regard to attempts at over-elaboration, and the use of curves or intricate devices for which the rectangular shape of the bricks is unsuitable.

The path illustrated in Fig. 2 may be taken as a sample, and may be simplified, if desired, but should not be further elaborated.

Paths made in the way described are so durable, sightly, and easily kept clean and tidy, that the wonder is they have not come more into use; whilst, on the other hand, gravel, which in town gardens becomes blackened with soot, demands considerable labour from time to time to keep it free from weeds, and it is necessary to break it up and relay it at intervals to ensure a fair surface that will not hold puddles.

I have already given the cost of bricks. The estimate for a path as shown in Example 1, of brick and Macadam, would be approximately :—

400 bricks	£0	14	6
2 bushels cement . . .	0	4	0
Half load of sand . . .	0	3	6
Half load of Macadam . .	0	8	0
Shingle, rubbish, etc.—say .	0	6	0
Total .	£1	16	0

I assume that the gardener will himself supply the muscle and brains to do the work, which is simple and interesting, and may be done by instalments as time and inclination permit.

To gravel a similar path would cost £1, to which must be added the cost of edging tiles (about 13s. per hundred), so that in point of expense there is not much to choose between the two systems.

In some parts of the country opportunities occur of obtaining stone waste, and where such material is available a picturesque, uncommon and thoroughly satisfactory path may be made

of it, if some such mode of construction be adopted as shown in Fig. 3. This design, I may add, is based upon what one finds in Japanese gardens, the general effect being that of stepping-stones.

The stones should be worked into more or less rounded shapes, no sharp angles being allowed, and their edges should not be brought into close contact, the spaces between being filled with cement mortar.

If the stones can be had of nearly equal thickness throughout — as is found in York stone waste—they may simply be laid flat upon the foundation and grouted with liquid cement. Should the stones, however, vary much in thickness, it is better to build them together as advised for rubble.

Red sandstone is a most excellent material, and harmonises well with the flowers. White stone glares somewhat at first, but soon tones down under the action of the weather and vegetable growth.

I am not much in favour of tile paths, partly because they are not porous and therefore do

not dry very quickly after rain, and partly on account of their hard and formal appearance. But, if desired, tiles may be used in place of bricks for composite paths with sufficiently good effect. The expense is greater, and the trouble involved in setting them considerably more, as they must be bedded on mortar or they will quickly become dislodged. They are also more easily broken than bricks.

An example of a tile and rubble path is illustrated in Fig. 4, for the benefit of those who may like to try a part-tile path.

It should be noted that edging tiles are necessary, as with gravel.

Tar paths are too dismal in colour for a flower garden, and cinder paths have the same objection. The former often get soft and tacky in hot weather,

In spite of the foregoing, I have no doubt that some gardeners will still pin their faith to gravel, and I give therefore a few directions for obtaining the best results with it.

The first essential is to procure good gravel.

Many gravel paths are unsatisfactory because

a gravel has been used that has no binding qualities. Good gravel is dark red in colour, and contains a perceptible admixture of a clay-like material, which enables it to consolidate under pressure, and to remain firm and not easily disturbed by weather or traffic for an indefinite time. A path which is for ever littered with loose pebbles is as bad an aid to comfortable locomotion as were the peas of the pristine pilgrims.

All gravel paths should be laid with camber to throw off the rain water.

After spreading the gravel, water it freely until the water squeezes out before the roller as the latter is pushed along its surface. When rolled to a fair surface, leave the path undisturbed for a time, and it will then be found to have set hard and tight.

Where it is not possible to get good gravel, a passable substitute is "burnt ballast," a material which is made by burning clay and coal breeze in admixture.

It binds well and is easily brought to a good surface. Its colour also is pleasant.

Reverting to the brick path, it should be borne in mind that the width should be made to accord with the brick measurements, viz. a multiple of 4½ inches, otherwise much cutting of bricks will be necessary, and a patchy appearance will result.

If the gardener be tempted to construct these composite paths, and is unacquainted with Portland cement, let him take a note of warning. If kept long in contact with the hands in a dry state it will burn the skin and cause soreness.

An all-brick path is, of course, quite feasible, and will offer no difficulties to the reader who has mastered the foregoing directions. To keep the marginal bricks in place it is well to grout them with cement; the bricks in the centre part may be laid loosely in contact, and their weight will keep them in place.

A bricklayer's trowel is a far handier tool for the above operations than the curved trowel of the gardener.

Rock Gardens

To the real lover of flowers, as distinguished from the flower-growing enthusiast, there is nothing more delightful than a rock or Alpine garden. When properly constructed and planted it involves very little trouble afterwards, and is a constant centre of interest from early spring till winter frosts.

Let us fully understand its purpose. The mere heaping together of a mass of stones, clinkers and other odd things, into a grotto-like structure, with a sprinkling of soil, is not the kind of rock garden which succeeds. Something better suited to the needs of the plants is wanted if it be desired to grow the many beautiful flowers which clothe the mountain sides almost up to the snow-line and give so delightful a character to the Alpine landscape.

We must imitate more closely the natural home of these plants.

This may be done by using a light soil in combination with masses of stone, brick or other porous material, the function of which latter is that of the potato in the Scotchman's tobacco pouch—to conserve the moisture. The soil must be light and porous but never dry, and the rocks will ensure this last condition if they be of the right material.

We elevate our rock gardens principally for the purpose of securing efficient drainage, a necessity if we are to preserve our plants through the wet and cold of winter.

The rocks thus become accessory to the soil, and by no means the principal factor in our Alpine garden, for it will now be understood that apart from their function of retaining and equalising the moisture, and in a lesser degree in assisting drainage, they exercise no other influence on the plants.

Therefore it is not necessary to be lavish of rocks.

The suburban gardener will find difficulty in obtaining stone at a price to suit his purse,

and had better be content with "stock brick burrs" as a substitute. They are obtainable at most brickyards, and vary much in character, according to the amount of burning to which they have been subjected.

It is best to secure those which are rather under-burned, and therefore more porous.

In a town garden there is no scope for an elaborate effort, and one has to forego some of the principles laid down by experts for want of space to put them into practice. But if the directions I shall give be faithfully followed, I can promise the enthusiast that he will succeed in growing his Alpine flowers in sufficiently abundant variety, and his rock garden will not be too obviously an artificial affair.

Having determined upon the amount of space to be used, prepare the ground by digging, afterwards adding soil to obtain the desired elevation. (See note to Example 2.)

Endeavour to avoid a formal or symmetrical contour, which is never seen in nature, by distributing the masses of soil as if their shape

and height were a matter of chance, bearing in mind, however, that every part of the rock garden should be accessible. The illustration will give a general idea of what should be aimed at in the general arrangement of the ground before the rocks are introduced.

Fig 5

For soil there is nothing better than a loose loam, to which a fourth part of sharp sand has been added, the whole being well mixed before use.

This suits most Alpine plants, and the needs of such as demand anything different may be met by introducing locally a special soil. For instance the plants which flourish only in boggy ground may be grown in the lower parts of the rock garden, in soil consisting principally or wholly of peat.

It is best, however, to avoid complexity in such small gardens as we are considering, and to be content with the same soil throughout.

Having settled the general contour, proceed to add your rocks or burrs, disposing them so as to form a series of irregular pockets at varying levels, always remembering the importance of good drainage and the necessity for an unobstructed depth of soil of at least three feet, which is none too deep for some of the plants you may wish to introduce.

The masses of rock should be partly buried in the soil, and arranged squarely; not in a series of scallop-shaped enclosures. Let some pockets contain two square feet of soil, some a quarter that amount of surface, and so on in apparently a naturally careless manner. Use no cement, but simply bed your rock masses in the soil, filling up all crevices with earth, well rammed in. You will, of course, add soil as you go on, to make the surface approximately level in each pocket.

It is useful, and adds to the picturesqueness of a rock garden, to make rough steps at one

or two places. These, when the crevices have been filled with soil, may be made the home of some of the more lowly plants, such as the Stonecrops, Rockfoils and Arenarias.

Don't make the steps ascend your highest mound, but rather let them pass between two adjacent elevations, losing themselves somewhere behind; or, in the case of a sunk rock garden, finding an outlet to the higher ground beyond.

If these directions be followed, you will have the means of growing a multitude of beautiful plants, which will clothe your rocks with flowers and foliage as long as summer lasts.

The following list of rock plants includes the majority of those which may be grown without difficulty in suburban gardens, and will afford abundant variety.

Alyssum.	Aubrietia.
Androsace.	Broom.
Anemone.	Campanula.
Arabis.	Candytuft.
Arenaria.	Christmas Rose.

Columbine.	Primula.
Crocus.	Ranunculus.
Cyclamen.	Sagina.
Dianthus.	Saxifrage.
Dielytra.	Sedum.
Draba.	Silene.
Erysimum.	Snowdrop.
Forget-me-not.	Snapdragon.
Gentian.	Snowflake.
Houseleek.	Squill.
Iris.	Sun Rose.
Linaria.	Thrift.
Lychnis.	Thyme.
Narcissus.	Tulip.
Œnothera.	Veronica.
Oxalis.	Violet.
Potentilla.	Wallflower.

Many of the above represent large families of plants, of which the individuals vary widely in character; thus the list is more comprehensive than at first sight appears.

Plant fully, so as to ensure not an inch of soil being visible when your plants are established. Plants of trailing habit are best

placed near the upper surface of a jutting rock, over which they will push their flexible shoots and form a curtain of graceful foliage and flower on the vertical wall beneath.

You will not have omitted to make a rough informal walk through, or alongside your rock garden. Let it be gravelled, and allow some of the smaller and more vigorous plants, like the sedums, to soften off its edges; even tolerate their intrusion on the gravel, within reasonable limits.

It only remains for you to keep an eye on your Alpine family, when it is once established, removing weeds and checking the more prolific individuals. For the rest leave Nature to herself. If your efforts at a natural effect have not been so complete as you would wish, she will quickly correct your work by her irregular methods and characteristic habit of filling every available corner with plant life.

If the rock garden be in the open, as shown in Example 2, it will be useful to plant a few shrubs of moderate size on the margins skirted by grass. They will form a good background

to the taller flowers, and afford shelter to the more tender ones.

Let them be flowering shrubs such as Daphne, Pernettya, Azalea and Weigela, and not the heavy foliaged laurels, aucubas, and the like.

If the rocks be approached directly from the grass, as in Example 5, some small bulbs, planted in the turf along the margin, here and there, give a pretty effect, and soften the rocks into the grass; but they should be irregularly planted as if they had naturally overflowed from the rock garden, and spaces should be left to admit of near approach to the latter.

Should your rock garden be placed against a fence, as in Example 1, the points of greatest elevation should stand away from the fence, and some tall growing plants should occupy the back. Asters, Snapdragons and Foxgloves are very suitable for the purpose. It is well also to clothe the fence with Ivy or other suitable creeper; or, if space permit, shrubs may be planted as recommended for the open rock garden.

But, first and last, it must not be forgotten that the rock garden is contrived for the special purpose of growing the hardy Alpine plants, and nothing therefore should be introduced into it or its neighbourhood that will interfere with the health and beauty of its inhabitants. Trees, for instance, should not overhang it, nor should it be planted with any of the annuals, which, charming as many of them are, would be out of place amongst the less showy, but equally interesting Alpine flowers.

A rock garden needs but little watering; but, if in a long period of drought the plants show signs of distress, one abundant wetting of soil and rocks will serve for a long time.

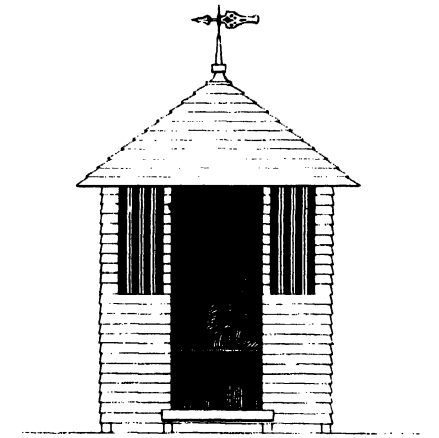
The Summer-House

THE mere mention of the summer-house brings to mind a vision of damp boards, earwigs, spiders and mildew: a picture, I confess, that is not a pleasant complement to the flower garden. But there is no reason why the summer-house should be damp, or too utterly given over to insect life.

Personally, I prefer a little of the latter. I do not "creep" at a spider, and though I regard the earwig as an enemy to my Dahlias, I consider him a true gentleman with his glossy brown coat and business-like pincers, which are as harmless as they look vicious.

How then can the summer-house be made a comfortable, useful and ornamental retreat amidst our flowers?

First of all it must be weather-proof, and constructed of materials which will ensure durability. Then it must be unpretentious in design and free from trumpery embellishments.



Elevation Figs. 6 & 7

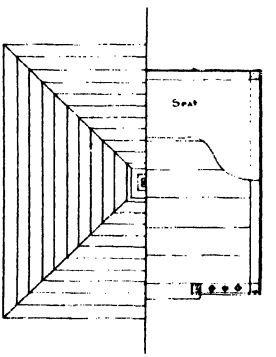


Fig 6 Plan and Half Section

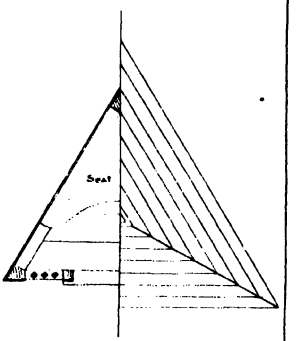


Fig 7 Plan and Half Section

Scale of Feet

The use of stained and varnished tree branches, interlaced to form a "rustic" pattern, is a practice that had best be allowed to die out with some other of the gardening follies of the last century. The use of virgin cork may well meet a similar fate.

If ornament we must have, let it be a natural one of flowers and foliage.

Having decided to exercise a wise restraint in the matter of decoration, we may have no hesitation in giving the summer-house a prominent place in our garden plot. Indeed, it will help us materially in securing an artistic effect, serving to redeem the general flatness, and forming an excellent companion for the trees and taller shrubs, with which it is best associated. It will give us also, as already hinted, a most suitable support for some of the beautiful climbing and rambling plants, which may be encouraged to take possession of its walls and roof.

Let us now consider the examples illustrated.

The small square summer-house shown in Fig. 6 is simple in construction and inexpensive.

The frame work is made of 2½ inch square deal quartering in the rough, overlaid with cleft oak fencing pales, nailed on with *galvanised* nails (ordinary iron nails should never be used for oak in the open, as they discolour it with inky marks when the rain has reached them). The roof is covered with sawn oak weather boarding.

The floor should be raised at least 9 inches above the level of the ground. If free access of air be given beneath the floor, there will be no fear of the floor boards rotting for many years.

If a few shillings, more or less, be no important consideration, it would be better to make the upright posts of oak, as their lower ends, which enter the soil, will then last much longer.

A still better plan however is to start with a brick foundation up to the floor level, and thereby avoid the need for putting the wooden posts into the soil.

Use no paint anywhere on the outside. The oak is sufficiently durable without it, and is infinitely more beautiful in colour than any paint could make it. The delightful pearly grey it

assumes under the action of the weather is the best possible background for your flowers.

The weather-cock is not a necessity, but is a pleasing finish, and is readily constructed of sheet zinc. It looks well gilded.

The timber for such a summer-house would cost about £2, and its construction should not baffle an amateur who can use a few carpenter's tools.

The summer-house shown in Fig. 7 is adapted to a corner where the angle is more or less acute. Its construction would follow the lines laid down for the first example, the only difference being that of shape in ground plan.

In Fig. 8 is illustrated a larger house, with a thatch roof, a feature which is always picturesque, but, as it makes a heavy-looking roof, I do not recommend it for the smaller houses.

If thatching be adopted, it is best to secure the services of a professional, the work demanding some amount of skill and knowledge.

Another excellent roof is red tile, for which the old-fashioned porous tiles should be ob-

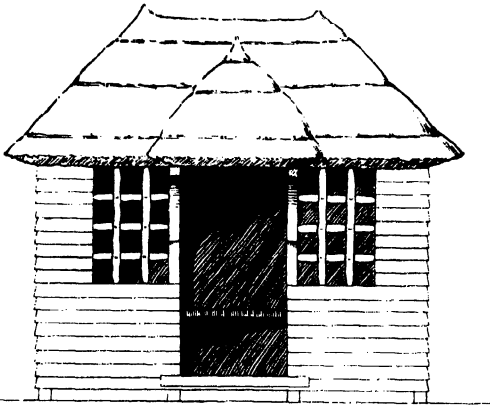


Fig. 8

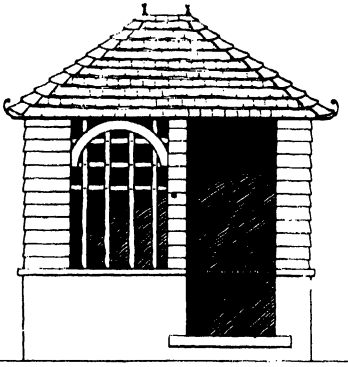


Fig. 9

Scale of Feet

tained — not the hard-burnt tiles now more common. The former are not only better in colour, but in time tone down to a variety of shades under the action of weather and vegetable growth. They also offer a means for growing such interesting plants as Houseleek.

An example of a summer-house with tiled roof is shown in Fig 9. It should be noted also that this house is designed with a brick foundation.

Avoid, for roofing purposes, such materials as slate, galvanised iron, and tarred felt. They can never be made to look well in a garden.

Don't put glass windows or doors in your summer-house. The simple wooden grids and open entrances shown in the illustrations serve for the admission of light, air, and the scent of the flowers. As its name implies, the summer-house is not a wet weather or winter retreat, and the only result of excluding the air is to make it close, damp, and earthy.

If from necessity its open windows and entrance are exposed to the rainy quarter, light outside shutters may be added to the windows,

and a porch to the entrance, to prevent the rain beating in.

If the entrance faces south, a sun-blind may be a necessity in summer, or, in this case also, a porch may be added.

Permanent seats are a convenience and economise space. They should be made low enough for ease, and painted, so that if the rain should reach them they may be readily wiped dry and made comfortable for use.

A fixed table is not desirable. It is seldom wanted, and is at other times in the way.

In selecting the site for your summer-house, consult the examples of garden planning for guidance. Don't place it by itself in the centre of a grass plot, or associate it with the kitchen outhouses, but get it well amongst your flowers, so that you may sit and hear the hum of the bees, or see some tall lily looking in upon you, and catch perhaps the fragrance of a clump of mignonette.

If possible place it against a wall or fence. It may serve to hide some unsightly feature in the neighbouring premises, or to cover

an awkward angle in your fence; but it should only be used for such a purpose when its position comes well in the general scheme of the garden. A trellis-screen is equally serviceable for concealing unpicturesque objects.

Wherever your summer-house is placed, let your path and beds lead up to it. It makes the best possible terminus to a path. It should never be made a store-house for flower-pots, gardening tools, and flower stakes.

Rubbish of any kind will harbour insects, damp, and mildew, and will interfere with the proper enjoyment of the shady retreat you have been at pains to build. Therefore keep it clean and in good repair.

Other Garden Accessories

1. *Garden Seats.*—From what I have written in the foregoing sections of this book, it will be evident that I advocate the rigid exclusion from the garden of the so-called *ornamental* accessories. If I decry "rustic" work on the summer-house, be assured I am equally opposed to it on the garden seat. Moreover, in the latter case, one has to consider the very obvious element of comfort, and I cannot conceive a seat to be comfortable, when the back presents an irregular grid-iron to one's shoulder blades, with here and there a knob or branch end to prod your ribs. The garden seat of the ironmonger is expensive, and its iron-work, when of wrought-iron, is always too light, and when of cast-iron is too heavy.

Moreover, the iron-work rusts unless it be often and carefully painted.

This kind of seat also has a way of sinking its heels into the turf or gravel.

A seat, which is free from most of the objections I have enumerated, is one built of pine and painted.

The design should be simple and dignified, and comfort should be the first consideration.

Two or three examples of wooden seats are illustrated (see Figs. 10, 11 and 12). They are sufficiently typical of what is suitable for a small garden to serve as a guide to anyone wishing to make, or have made, a seat of this kind; and the drawings would serve as patterns for an amateur who had a taste to build his own garden seat.

It should be noted that the base feet, in all cases, are sufficiently large to give a firm hold on the turf. The seat shown in Fig. 11 may be arranged to form a receptacle for small garden tools, by making the lower part into a chest, the seat proper being hinged to form the lid. It is constructed throughout of match-boarding.

2. *Arches.* — The arch adds an attractive feature to a small garden. Its avowed pur-

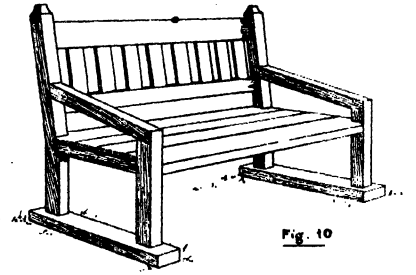


Fig. 10

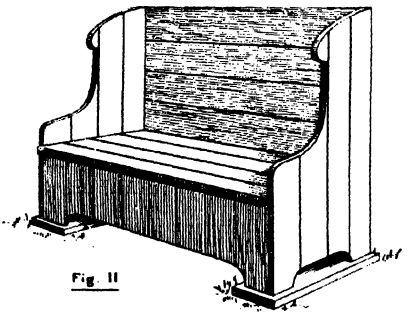


Fig. 11

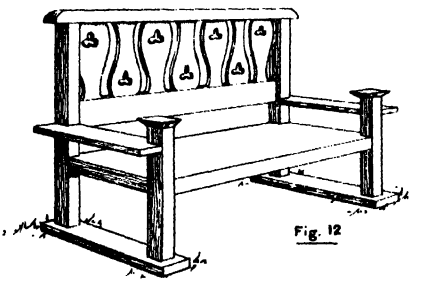


Fig. 12

pose is to provide support for climbing plants, by which their beauty may be better displayed. The position of the arch will be determined by general considerations of the picturesque. It should certainly span a path, and, if possible, mark the passage from one division of the garden to another.

Have nothing to do with ready-made galvanised iron arches. They are generally too light in construction, and in consequence are ready to assume startling departures from the symmetrical on the slightest provocation.

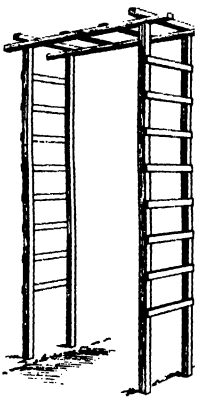
I know of nothing better than the arch illustrated in Fig. 13. It is made of 1-inch square oak rods, put together with screws. The cross laths are 1 inch by $\frac{3}{8}$ inch, nailed on.

The pergola, an Italian device (seen also in many continental gardens), is a useful and picturesque accessory.

It is merely a skeleton structure bridging the walk, over which may be trained some of the quick-growing climbers with admirable effect. Jasmine, Honeysuckle, Wistaria, Clematis, Hop, the ornamental Gourds, and the many

delightful rambling Roses are all suitable subjects.

It may be made in the manner of the arch just described, but extended in length to suit the space it may be desired to cover. The



uprights may be spaced 4 feet apart, and the whole structure tied together by horizontal rods passing along the top corners, and screwed to them.

3. *The Sun-dial.*— I know of no garden accessory which gives so artistic a character

to a well-cared-for garden, planned on the lines I advocate, as a well-designed sun-dial.

It must be conceded that it serves no useful purpose in these days of clocks and watches, but it suggests pleasant pictures of old-world gardens, and is preferable to a fountain or statuary of doubtful merit. But regard must be had to scale, and a ponderous dial in a tiny garden will emphasise its smallness, and suggest Gulliver amongst the Liliputians.

I must omit dealing with the question of setting out dials, a subject which is beyond the scope of this book, and is, moreover, an extensive and rather abstruse one.

Dials may be purchased new and second-hand, and, it hardly need be added, require to be set out specially for each place. Therefore do not buy a dial made for Bristol if your garden be in the London suburbs.

It is the column with which I am more directly concerned. It may be of stone, brick, cement, or wood.

Sometimes an old stone baluster may be had from the builder for the asking, and if it be

Stone Dial

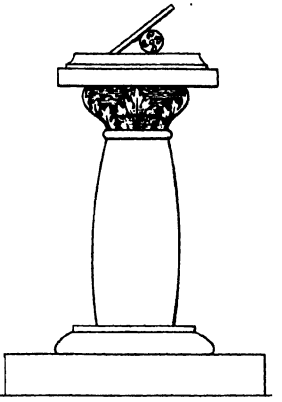


Fig. 14

Brick Dial

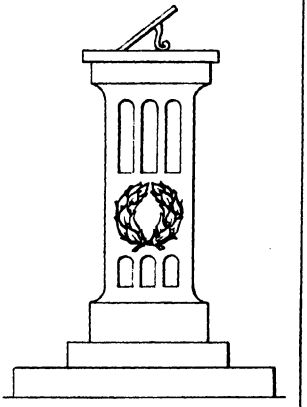


Fig. 15

Baluster

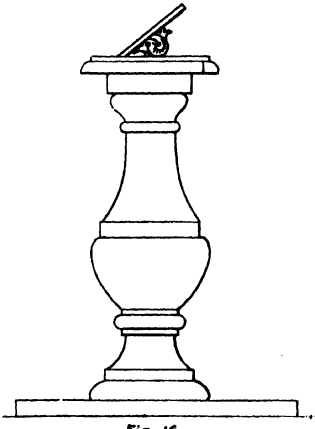


Fig. 16

Wood Dial

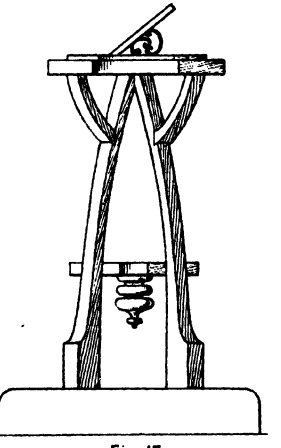


Fig. 17

weather-worn (not battered) so much the better. It will require little else than a firm base, either a slab of stone or a brick structure, of shape and size in proper proportion to the column. A dial made in this way is illustrated in Fig. 16.

A red brick pillar is charming in every way, and harmonises well with the brick paths I have described. If built of "cutting bricks," as a plain rectangular shaft, it may be afterwards carved to a graceful form by a deft-handed amateur.

Figs. 14 and 15 are examples of stone and brick columns.

If the gardener be content to limit himself to the less expensive and more tractable material wood, he had better adopt a design suited to its character, rather than seek to imitate a stone pillar.

A suggestion for a wooden dial is given in Fig. 17.

The pillar should be painted (unless oak be used), green for preference.

The sun-dial should always be accessible, and not, as is sometimes seen, placed in the

centre of a flower bed. There is no objection to allowing a small-leaved ivy to cling to its lower part, or a few Sedums to root themselves in the crevices about its base.

4. *Some Smaller Accessories.* — The owner of a well-planned and well-planted garden, apparently from simple oversight, occasionally permits the existence of some irritating eyesore in the form of a small accessory, hence I advise every owner of a picturesque garden to consider even the smallest details in their connection with the general effect.

I have already alluded to the practice of placing quite unnecessary objects, like shells and minerals, amongst the flowers, and I now more particularly refer to objects of use, such as stakes, labels and the like, in which there is generally a choice between the sightly and the unsightly.

Stakes are indispensable to a well-kept garden, much as we should like to do without them.

The majority of gardeners use bamboos,

which are cheap in first cost, very straight, round and regular. But the effect of many such stakes in a garden is to suggest an admixture of tropical vegetation, for the bamboo asserts its character with no uncertain voice. Moreover, it bleaches to an unpleasant white and rots very quickly, rarely being useful for a second season.

The best stake is one made of oak. It needs no paint, and is good for many seasons if stored in a dry place for the winter. The oak rods may be used rough from the saw, and should be procured in long strips to be cut to length as required.

If, however, oak be considered too expensive, then deal rods may be substituted, with the proviso that they are painted with at least two coats of good oil colour (green of course), being planed first, so as to offer less lodgment for the rain.

For Roses, Hollyhocks and Dahlias I find that 1-inch square rods are amply stout.

If about 3 inches at the top on one side be painted white, it may be used as a label, but I

prefer labels of a less conspicuous kind, as described hereunder.

Another form of stake that is far from unsightly is the natural sapling. I generally obtain a sufficient quantity from my pea sticks, after I have cut off the smaller wood for its legitimate purpose.

If the thick ends be partly charred, they will be less liable to rot in the soil.

Natural stakes of this kind may be used with good effect to support a Clematis or other climbing plant, if stout enough, and they never seem out of place in the garden.

The label is often more assertive than it need be. The white painted pine labels most commonly used have cheapness to recommend them, and if repainted lead colour thickly *on both sides* would be tolerable and fairly durable, but as sold they stare down the flowers and rot in a season.

For the herbaceous border a zinc label is better.

The name may be permanently etched on its surface by the simple plan of coating it with

Brunswick black, scratching the name through the black with a file tang, and then applying dilute sulphuric acid with a strip of wood. When the etching is sufficiently advanced the Brunswick black may be removed with turpentine.

The name may be rendered more clearly visible by rubbing into the letters a little red sealing wax varnish or Aspinall's enamel, wiping off the superfluous varnish with a rag.

Another kind of label, one which is extensively used in Kew Gardens, is made of sheet lead, which is easily cut to shape with a pair of scissors. The name is either scratched on it with a metal point, or stamped with a set of letter punches.

The red varnish may be used also with the labels just described.

(It may be mentioned here that in tying plants to stakes, or labels to plants, the tying material should never be drawn tight, but left slack enough to allow for growth in the size of the stem. Wire should never be used.)

Other eyesores which are best avoided are

painted flower pots, white-washed flints (for edging), and generally all useless and meaningless objects, which by reason of their nature and appearance are out of harmony with the plant life of the garden.

Edging tiles are sometimes too heavy and pretentious in design, particularly some of the so-called "cable" patterns, which can never be made to form a good straight line, and for curves are useless. There is nothing more effective for its purpose, and less offensive, than the ordinary hard-burnt red tile, with simple scalloped edge.

The inverted flower pots, so generally used as earwig traps, are far from sightly objects in contrast with the colours of our Dahlias, and they may be efficiently replaced by a few empty match boxes, pushed in amongst the foliage. The boxes, of course, should be left slightly open, and so used are the best possible traps for earwigs.

The Garden and the Flower

In offering practical advice to owners of villa gardens, I have endeavoured to demonstrate the value of a well-considered plan to start with, as an aid to realising a consistent and artistic effect in the garden; and incidentally I have made it apparent that I consider the garden, before all things, as a home for the flower; wherefore I must insist that the garden, in plan and detail, should stand in relation to the flower, as the house to its inmates, a relation that is best described as subordinate.

To overdo the plan and to over-elaborate the accessories, is to detract from the flower.

The artistic garden is the one in which the flower has full scope to grow in all its beauty, without having to compete with paint and tawdry ornament. In fact the flower must be a complete autocrat if the full purpose of the garden is to be realised, and who could wish for a more charming despot. Why

then seek to make it conform to the exact limits of your geometrical beds; or ignoring its character and inherent beauty, treat it as so much pigment with which to fill in the formal outlines of your fanciful incisions in the turf?

It deserves better of you.

Apart from the natural loveliness of its blossoms, the flower has individual characteristics of foliage and habit, which are as admirable as the more conspicuous one of colour.

Therefore give your plants, shrubs and trees elbow-room to develop unhindered, and the result will amply repay you.

I am sometimes taunted with having an untidy garden, because I have had the courage to put my precepts into practice.

Untidy—because I suffer a clump of Mignonette to intrude upon a path and soften its rigid outline, or allow a spray of Nasturtium to wander over its neighbour, a sturdy Starwort, well able to support its weaker companion.

I am content to bear the reproach, because tidiness, in the sense implied, means to me a

rigid formality, or a barbarous mutilation of one's plants.

As I write, I look out on my small plot, and see a glorious riot of plant-life, with which it would be sacrilege to interfere.

Dahlias and perennial Sunflowers top the fence in company with the expiring Hollyhocks.

The Starworts are waving their feathered sprays, as yet not ready for their tardy display of mauve and purple. Gourds scramble from post to post, their ripened orange-tinted fruits conspicuously held aloft. Lilies and Gladioli rub shoulders, and Stocks and Zinnias intermingle in gay and happy companionship; the Mignonette rambles at will beneath the Rose standards, and here and there a Pansy clump holds its teeming blossoms out to view.

I cannot see a square inch of soil, so well have the flowers massed themselves together, yet each has room enough.

I have said nothing about the grouping of plants, and it may not be out of place to offer a few suggestions on that head. I refer more

particularly to the association of flowers of different colours for the purpose of obtaining pleasing harmonies and contrasts.

Incidentally the question of season and succession must arise, therefore it is important to ascertain the correct time of flowering of your various plants before you arrange them for effect in combination. Having done this, you will be able to achieve the rest without difficulty, but it is well to bear in mind one or two essential points.

Contrasts should always be made in comparatively large masses, or the effect will fail to tell in the general view of the garden.

Therefore do not rely on single plants, but group them together, unless the plant itself is of large size. The delicate mauve Starworts, which bloom in October, form splendid masses of colour, even in single plants, and may be contrasted with clumps of Golden Rod (Solidago), or groups of yellow Chrysanthemums. The Pansies yield a sufficient variety of colour to enable you to construct with them a number of pleasing combinations, say, cream and

purple, mauve and yellow, orange and white, and lavender and violet.

The crude blue of the Delphinium contrasts well with the vivid scarlet of the Lychnis, in spite of the obviously primary character of their colours. The Scarlet Thorn and Laburnum go admirably in association, and the dainty mauve blue of the Ceanothus finds a happy colour companion in the Gloire de Dijon Rose.

There are, of course, countless possibilities amongst the vast number of cultivated flowers, and it is difficult to go wrong if the grouping be done in sufficiently large masses, and the gardener have some elementary knowledge of colour.

He will avoid such mistakes as planting his scarlet Gladioli in company with pink and rose-coloured flowers, and will keep the blues and purples from near companionship.

To secure uninterrupted succession of bloom involves careful planning, particularly if no conspicuous gaps are to be seen in the borders; but guided by his knowledge of the seasons of

flowering, the gardener will experience little difficulty.

The spring-blooming flowers—Crocus, Narcissus, and Wallflowers—may be accorded full space for display, and the first two will die down and their places be taken by the overhang of the later flowering plants, which you will put in close proximity to their then dormant bulbs. The wallflowers will be rooted up and their places taken by Stocks, Zinnias, and Dahlias.

Till midsummer there will be opportunity for inserting new plants in place of those which have bloomed, and the natural expansion of the others will keep the borders full for the remainder of the season.

As a further guide to the gardener, I have embodied in the appendix some tables of particulars of the more useful flowers and vegetables, including time of planting and season of blooming.

It only remains to add that, in writing these directions for the planning of villa gardens, I make no pretence to teach the principles of

horticulture. There is already an abundant literature on that subject.

My sole concern has been with the *form* of the garden, and in laying down principles for the guidance of those who may wish to improve upon the more generally accepted ideals, I have been influenced principally by considerations of art, consistency and utility, points of view which have hitherto been largely overlooked in the planning of small gardens.

Appendix

THE scope and intention of this book precludes my giving any detailed directions for flower and vegetable culture ; but it will enhance the usefulness of the foregoing chapters on garden planning if I add some information about the plants most commonly grown in small gardens This I have done by means of the series of tables which follows. In these will be found a sufficiently full selection of plants for every ordinary purpose, and such particulars as will be useful to the gardener *at the time he is planting his garden.*

FLOWERS.

These may be divided into the following classes :—

Annuals, hardy and half-hardy.
Hardy Perennials.
Bulbs.
Roses.
Flowering Shrubs and Trees.
Alpine and Rock Plants.

Annuals.—The hardy annuals may be sown in the open border in early spring.

The half-hardy annuals require to be raised in boxes or pans with slight heat, in early spring, and to be planted out in the open border in May. Many of the latter may also be sown in the open ground in May.

List of Annuals.

Name.	H = Hardy HH = Half hardy.	Colour.	Height in Feet.	Time of Flowering.
Acroclinium roseum.	HH	Rose, White	1½	July to Sep.
Ageratum . . .	HH	Blue, White	½ to 2	June to Oct.
Alyssum odoratum .	H	White	½	July to Sep.
Amaranthus . .	HH	Dark Red	1½	June to Sep.
Aster (China) . .	HH	Various	½ to 1½	July to Oct.
Balsam . . .	HH	„	1 to 2	July to Sep.
Bartonia aurea . .	H	Yellow	1½	July & Aug.
Brachycome iberidifolia	HH	Blue	1	July & Aug.
Canary creeper. .	H	Yellow	Climber	July to Oct.
Candytuft . .	H	White, Purple, Rose	¾	July to Sep.
Centaurea Cyanus .	H	Various	3	June to Sep.
Clarkia Elegans .	H	Rose	1½	June to Oct.
Collinsia . . .	H	Lilac and White	1	May to Aug.
Convolvulus Major .	HH	Various	Climber	July to Oct.
„ Minor .	H	Blue	1	July to Oct.
Coreopsis . . .	H	Yellow, Brown	2	July to Sep.
Dianthus Sinensis .	H	Various	¾	July & Aug.
Eschscholtzia . .	H	„	¾	June to Oct.
Erysimum peroffskianum	H	Orange	1	June & July
Gaillardia amblyodon	HH	Red and Yellow	1	July to Sep.
Gourd	HH	Yellow	Climber	July to Oct.
Godetia . . .	H	Crimson, White	1 to 1½	July to Sep.
Helichrysum . .	HH	Various	2½	Aug. to Oct.
Humulus japonicus (Hop)	HH	—	Climber	—
Ionopsidium acaule .	H	Blue	¼	June
Larkspur . . .	H	Various	1 to 2½	July & Aug.
Linum grandiflorum.	HH	Crimson	1	July to Oct.
Lupin	H	Various	2	July to Sep.
Malope grandiflora .	H	Crimson	2	July to Oct.
Mignonette . .	H	Salmon	1	April to Sep.
Mina Lobata . .	HH	Orange	Climber	July to Oct.

Name.	H = Hardy HH = Half hardy.	Colour.	Height in Feet.	Time of Flowering.
Nasturtium (dwarf) .	H	Various	1	June to Sep.
„ (tall) .	H	„	Climber	June to Sep.
Nemophila . .	H	Blue and White	½	May to Aug.
Nicotiana affinis .	HH	White	3	Aug. to Oct.
Nigella damascena .	H	Pale Blue	1	Aug. & Sep.
Phacelia campanularia	H	Blue	1	June to Sep.
Poppy (Shirley) .	H	Various	1½ to 2	June to Aug.
Phlox . . .	HH	„	1	July & Aug.
Salpiglossis . .	HH	„	2	Aug. & Sep.
Saponaria . .	H	Rose	¾	June to Oct.
Schizanthus . .	HH	Purple and White	1½	June to Aug
Sweet Sultan .	H	Purple, White, Yellow	1½	June to Aug.
Stock (10 week) .	H	Various	1 to 1½	July to Oct.
Sunflower . . .	H	Yellow	5 to 8	July to Oct.
Sweet Pea . .	H	Various	Climber	July to Oct.
Virginian Stock .	H	Red, White	1	July to Sep.
Viscaria . . .	H	Crimson, Blue	1½	July to Sep.
Zinnia . . .	HH	Various	1½	July to Sep.

Hardy Perennials.—These plants are not destroyed by our winter cold, but merely lose their over-ground stems, which are renewed the following spring. They may be raised from seed, but are more commonly propagated by division of their roots, which is best done in the late autumn.

LIST OF HARDY PERENNIALS.

NAME.	COLOUR.	HEIGHT IN FEET.	TIME OF FLOWERING.
Achillea Ptarmica (the Pearl)	White	2½	June to Sept.
Aconite	Blue	3	Autumn
Alstroëmeria (Peruvian Lily)	Various	2½	October
Anthericum liliastrum .	White	2	Early Summer
Aquilegia (Columbine) .	Various	1½ to 3	May to July
*Aster (Starwort) . .	Blue, Mauve, White, Rose	1 to 7	Sept. to Nov.
Bocconia Cordata . .	Cream	6	August
*Campanula . . .	Various	½ to 5	June to Sept.
Catananche cœrulea .	Blue and White	2½	Summer
*Centaurea (Cornflower)	Various	2½ to 8	„
Cheiranthus cheiri (Wall-flower)	„	½ to 2	Spring
Chelone	Pink	2½	Late Summer
Chrysanthemum maximum	White	3	July and Aug.
Coreopsis lanceolata .	Yellow	2 to 3	July to Sept.
Dictamnus fraxinella .	Red, White	3	July and Aug.
Doronicum . . .	Yellow	2 to 3	April and May
Delphinium . . .	Various	3 to 5	June and July
Dicentra Spectabilis .	Rose	2½	Midsummer
Echinops (Globe Thistle)	Blue	3½	Aug. and Sept.

Name.	Colour	Height in Feet.	Time of Flowering.
Erigeron	Blue	2½	May and June
Eryngium	,,	3	Autumn
*Funkia	White, Pink	1 to 3	Summer
Gaillardia	Crimson and Yellow	2½	July to Sept.
Gentiana acaulis	Blue	½	April and May
Galega officinalis	Purple	2	June and July
Geum Heldreichi	Orange-Scarlet	1	June and July
Gypsophila paniculata	White	2	August
*Helianthus (Sunflower)	Yellow	Various	July to Sept.
Helleborus Niger	White	1	Late Autumn
Helenium	Yellow	2 to 6	Summer and Autumn
Hemerocallis (Day Lily)	Orange	2½	July and Aug.
Heuchera Sanguinea	Scarlet	2	May and June
Iberis	White	½	May and June
Hollyhock	Various	6	July and Aug.
*Iris	,,	2 to 4	Summer
Lathyrus latifolius	Rose, White	6 to 8	June to Aug.
Kniphofia	Orange-Scarlet	3 to 5	Autumn
Lobelia cardinalis	Scarlet	3	Summer
Lupinus	Yellow, Blue, White	1½ to 6	June and July
Lychnis chalcedonica	Scarlet	3	July and Aug.
Monarda didyma	Crimson	3	June and July
Myosotis (Forget-me-not)	Blue	½	Summer
Omphalodes verna	Dark Blue	1	Spring
Pyrethrum	Various	1	Early Summer
Pœony	,,	3	Summer
Penstemon barbatus	Scarlet	2½	July and Aug.
Poppy (oriental)	Red	3	May and June
Phlox	Various	2 to 3	June to Aug.
Phygelius capensis	Red	3 to 4	Summer
Physalis (Winter Cherry)	White (red berry)	2	Autumn

Name.	Colour.	Height in Feet.	Time of Flowering.
Pink	Various	1	Summer
Polemonium cœruleum	Blue	2	,,
Polygonatum	White	2½	,,
Polygonum	Cream	6	Autumn
*Primrose	Various	½	Spring
Potentilla	,,	1½	Summer
Ranunculus aconitifolius	White	2	April and May
Rocket	Mauve	2½	Summer
*Rudbeckia	Yellow	2 to 6	Aug. to Oct.
Saponaria officinalis	Pink	3	Autumn
Scabiosa caucasica	Lilac	2½	June to Sept.
Senecio japonicus	Orange	5	Summer
Solidago (Gold Rod)	Yellow	3 to 5	Autumn
Thalictrum	Cream, Purple	2½	June
Tiarella cordifolia	Cream	1	May and June
Trollius Europœus	Yellow	2½	Spring
Tropœolum speciosum	Scarlet	Climber	Late Summer
Tussilago fragrans	Grey	½	Winter
*Veronica	Various	½ to 3	Spring and Summer

Bulbs.—The culture of bulbous plants demands so little skill and trouble, and their flowers offer so wide a range of colour, form and habit, that every small garden should be liberally provided with them.

Planted in the autumn, the following spring sees their development in charm of leaf and flower. Whether placed in bed or border, or sprinkled in informal groups in the grass, their effect is always delightful.

In planting bulbs, they should be sunk into the

* These represent large families in which there is considerable difference in character between the individuals.

soil to a depth in no case less than twice the longest diameter of the bulb.

LIST OF BULBS.

NAME.	HEIGHT IN FEET.	COLOUR.	TIME OF FLOWERING.
Bulbocodium Vernum .	½	Rosy Purple	Early Spring
*Calochortus (Mariposa Lily)	½ to 2	Various	Summer
*Chinodoxa . . .	¾	Blue	Early Spring
*Colchicum . . .	½	Rosy Purple	Sep. and Oct.
Crocus	½	Various	Spring & Autumn
Fritillaria (Crown Imperial)	4	Red, Yellow	Early Summer
Fritillaria (Snake's head)	1	Purple, White	Spring
Galanthus (Snowdrop) .	½	White	Early Spring
Galtonia candicans .	4	White	Autumn
*Iris (English & Spanish)	1½	Various	June
Leucojum (Snowflake) .	½ to 2	White	Spring & Autumn
*Lily—Auratum . .	5	Cream and Yellow	Summer
Candidum . .	5	White	,,
Chalcedonicum .	3	Red	July & Aug.
Croceum . .	6	Orange	Early Summer
Davuricum . .	2	Orange	Summer
Elegans . .	1½	Various	July
Humboldti . .	5	Buff	Summer
Martagon . .	4	Various	,,
Speciosum . .	5	Rose	Late Summer
Tigrinum . .	6	Orange Red	Aug. to Oct.
Muscaris (Grape Hyacinth)	1	Blue	Early Spring
*Narcissus (Daffodil) .	½ to 2	Yellow, White	Spring
Schizostylis coccinea .	2½	Crimson	Autumn
*Scilla sibirica . .	½	Blue	Spring
Sternbergia . . .	½	Yellow	Spring & Autumn
Triteleia . . .	1	White	April
*Tulip . . .	½ to 2	Various	Spring

* These represent or belong to large families having great diversity of colour and size.

Roses.—The Rose family is so immense that even a moderately complete list of its various members would greatly exceed the space limits of this appendix.

I have, therefore, made a selection of such kinds as are known to thrive best in a town atmosphere, and have restricted my lists to the more interesting individuals which come into that category.

Roses should be planted in the late autumn in well-manured ground, standard trees being staked to prevent damage by winter storms. The list which follows is arranged on a *colour* basis, as likely to be most useful to the garden planner.

LIST OF ROSES BY COLOUR.

COLOUR.	NAME.	CLASS.
Maroon (approaching black)	Prince C. de Rohan	Hybrid Perpetual
" "	La Rosiere	"
" "	Reynolds Hole	"
Violet	Sir R. Hill	"
Deep Crimson	Louis van Houtte	"
"	Charles Lefebvre	"
Scarlet Crimson	General Jacqueminot	"
"	Duke of Albany	"
"	Duke of Edinburgh	"
Bright Red	Duke of Teck	"
"	Ulrich Brunner	"
"	Jules Margottin	"
Light Crimson	A. K. Williams	"
"	Mme. V. Verdier	"
Rose Carmine	Mme. Isaac Pereire	Hybrid Briar
Rose Pink	Camoens	Hybrid Tea
"	John Hopper	Hybrid Perpetual
"	Jeannie Dickson	"
"	Pride of Waltham	"

Colour.	Name.	Class.
Rose Pink	Mme. Lambard	Tea
Pink	Baroness Rothschild	Hybrid Perpetual
„	Mrs J. Laing	„
„	La France	Hybrid Tea
Flesh	Captain Christy	„
„	Grace Darling	„
Cream	Gloire de Dijon	Tea
„	Marie van Houtte	„
White (tinted)	The Bride	„
„	Merveille de Lyon	Hybrid Perpetual
„	Margaret Dickson	„
„	Souvenir de la Malmaison	Bourbon
Pure White	Niphetos	Tea
„	Baronne de Maynard	Hybrid Perpetual
Yellow	Celine Forestier	Noisette
„	Perle des Jardins	Tea
Orange	W. A. Richardson	Noisette
„	Mme. Pierre Cochet	„
Copper Red	L'Ideal	„
„	Empress Alexandra of Russia	Tea

The following is a selection of Climbing Roses:—

Name.	Colour.	Class
Aglaia	Yellow	Multiflora
Aimée Vibert	White	Noisette
Carmine Pillar	Carmine	Hybrid (single)
Crimson Rambler	Crimson	Multiflora
Euphrosyne	Pink	„
Félicité Perpetué	White	Ayrshire
Gloire de Dijon	Buff	Tea
Reine Marie Henriette	Cherry Red	Hybrid Tea
Reine Olga de Wurtemburg	Rose	„
Waltham Climber	Light Crimson	Tea
W. A. Richardson	Orange	Noisette

The following Roses are of interest, by reason of their distinctive characters and their usefulness for obtaining an uncommon and picturesque effect in the garden:—

Common Moss.
Ferugiñea (red foliage).
Monthly (China rose).
Provence (old cabbage).
Austrian (copper and yellow—single).
Rugosa (ornamental hips).
Wilchuriana (creeper)
Harrisonii (yellow).
Alpina (purple—fine hips).
Sweet Briar.

Flowering Shrubs and Trees.

The list of flowering shrubs and trees which follows, will be found sufficiently comprehensive for a small garden. It excludes those of climbing habit, which are enumerated separately.

List of Flowering Shrubs and Trees.

Name.	Colour.	Time of Flowering.
Almond	Pink	Early Spring
Cytisus (Broom) . . .	Yellow, White	May and June
Daphne Mezereum . .	Purple	Feb. and Mar.
Exochorda (Pearl bush) .	White	May
Forsythia suspensa . .	Yellow	Spring
Hydrangea paniculata . .	White	Autumn
Hypericum	Yellow	Early Summer

Name.	Colour.	Time of Flowering.
Hawthorn	Red, White	May
Laburnum	Yellow	,,
Lilac	Mauve, White	Spring
Magnolia Stellata	White	,,
Philadelphus (Mock Orange)	,,	June and July
Prunus triloba	Pink	Spring
Pyrus Japonica	Red	,,
Robinia Hispida	Rose	June
Spiræa nobleana	Red	Early Summer
,, prunifolia.	White	,,
Viburnum (Gueldre Rose)	,,	,,
Weigela	Rose	,,

List of Hardy Climbers.

Name.	Colour	Time of Flowering.
Aristolochia Sipho	Yellow	Summer
Ceanothus	Blue	,,
Clematis (various)	Purple, White	Spring and Summer
Jasmine officinale	White	Summer
,, nudiflorum	Yellow	Winter
Kerria Japonica	Orange	Summer
Lonicera (Honeysuckle)	Red-yellow	,,
Passion flower	Blue, White	,,
Wistaria	Mauve	Spring

Alpine and Rock Plants.

The number of interesting plants available for the rock garden is immense.

The following list, therefore, is necessarily a selection only; but it includes sufficient variety and

number to meet the requirements of most gardeners possessed only of limited space.

The whole of these plants are hardy perennials.

LIST OF ALPINE AND ROCK PLANTS.

NAME.	HEIGHT IN INCHES.	COLOUR.	TIME OF FLOWERING.
Acantholimon glumaceum	4	Pink	June and July
Achillea ageratoides	8	White	July to Sept.
„ tomentosa	9	Yellow	June
Adonis vernalis	9	„	Mar. and Apl.
Æthionema grandiflora	9	Pink	July and Aug.
Alyssum saxatile	6	Yellow	April and May
Androsace carnea	4	Rose	May
„ laggeri	3	Pink	April
Anemone alpina	18	Blue	April and May
„ sulphurea	18	Yellow	„
„ blanda	6	Sky Blue	April
Antennaria tomentosa	6	White	July
Anthyllis montanus	6	Pink	July and Aug.
Aquilegia alpina	15	Blue	June
„ cœrulea	12	Blue & White	„
Arabis albida	6	White	Early Spring
Arenaria balearica	2	White	Spring
Armeria	6	Pink	May and June
Aster alpinus	9	Blue	May
Astragalus dasyglottis	Trailer	Purple	August
Aubrietia deltoidea	3	„	April to June
Campanula alpina	6	Blue	July and Aug.
„ garganica	Trailer	Pale Blue	June
„ isophylla	„	Blue, White	July and Aug.
„ pumila	4	White	„
„ pulla	6	Purple	July and Aug.
„ Rameri	4	Dark Blue	June and July
Cerastium alpinum	2	White	Early Summer
Crucianella Stylosa	12	Rose	July and Aug.
Cyclamen vernum	6	Mauve	Summer
Daphne cneorum	9	Deep Pink	April and Sep.

Name.	Height in Inches	Colour.	Time of Flowering.
Dianthus alpinus	2	Deep Rose	July and Aug.
„ neglectus	3	Bright Rose	„
„ deltoides	9	Bright Pink	June to Aug.
Draba aizoides	4	Yellow	Mar. and April
Dryas Drummondi	Trailer	„	Summer
Erigeron alpinum	9	Purple	Late Summer
Erinus alpinus	3	Violet Purple	Mar. to May
Genista prostrata	Trailer	Yellow	July and Aug.
Gentiana acaulis	6	Blue	Spring
„ bavarica	3	„	„
„ verna	3	„	„
Geum montanum	10	Yellow	June and July
Haberlea rhodopensis	6	Mauve	May and June
Helianthemum	Trailer	Various	June to Sep.
Hepatica	6	„	Spring
Heuchera sanguinea	12	Scarlet	June and July
Iberis correæfolia	8	White	June
Iris cristata	6	Pale Blue	Summer
„ pumila	6	Violet	April and May
Lewisia rediviva	1½	Rose	May to July
Leontopodium alpinum	6	White	July
Linaria alpina	4	Violet Blue	June to Aug.
Lychnis Lagascæ	Trailer	Rose	June to Aug.
Myosotis alpestris	3	Blue	April to June
Nierenbergia rivularis	6	White	June and July
Omphalodes verna	3	Deep Blue	Mar. to May
Œnothera taraxacifolia	Trailer	White	June to Sep.
Pentstemon speciosus	12	Sky Blue	July and Aug.
Petrocallis pyrenaica	3	Lilac	April
Phlox amœna	6	Pink	May and June
Plumbago Larpentæ	8	Cobalt Blue	September
Polemonium Confertum	6	Deep Blue	May and June
Potentilla alpestris	10	Yellow	„
Primula rosea	9	Rose	Early Spring
„ denticulata	9	Lilac	„
„ minima	1	Rose, White	Summer
Puschkinia scilloides	6	Blue	Late Spring
Ranunculus amplexicaulis	12	White	April and May

Name.	Height in Inches.	Colour.	Time of Flowering.
Saxifraga aretioides	1	Yellow	April
„ Burseriana	3	White	Feb. and Mar.
„ Cotyledon	12	„	June
„ longifolia	18	„	Early Summer
„ muscoides, atro purpurea	4	Red-purple	Early Spring
„ oppositifolia (and many others)	4	Carmine	Mar. and Apr.
Sedum Kamtschaticum	Trailer	Orange	Summer
„ pulchellum (and many others)	6	Purple	„
Sempervivum arachnoideum	8	Rose	„
„ fimbriatum (and many others)	10	„	„
Silene acaulis	3	Pink	June and July
„ alpestris	6	White	May.
Thymus lanuginosus	1	Purple	June and July
Veronica prostrata	3	Blue, Rose	June

If further variety in the Rock Garden be desired, a selection may be made from amongst the smaller bulbous plants, such as Chinodoxa, Colchicum, Crocus, Daffodil, Snowdrop, Snowflake and Scilla.

Vegetables.

The following chart will serve as a guide for planting the more commonly grown vegetables. The dates for sowing do not apply to specially early or late varieties, and it should be noticed that succession of crop may be secured in many cases by sowing at intervals, or by choosing early or late varieties, as required.

List of Vegetables.

Name.	Time to Sow.	Season
Asparagus	April	April to June (not till 3rd year after sowing seed)
Artichoke (Globe)	May	June to Oct. (second year)
„ (Jerusalem)	March	Oct. to March
Bean, dwarf	May and June	July and Aug.
„ climbing	„	July to Oct.
„ broad	March	July
Broccoli	April	Jan. and Feb.
Brussels Sprouts	Mar. and Apr.	Winter
Beetroot	May	Oct. to Dec.
Borecole	April	Dec. to March
Cabbage	February	July
	August	Oct. to Jan.
Carrot	April	July to Oct.
Cauliflower	„	July and Aug.
Celery	„	December
Endive	July	Winter
Leek	March	„
Lettuce, Cos	Feb. to Sept.	May to Dec.
„ cabbage	„	April to April
Onion	March	Aug. to April
„ winter	September	May to July
Parsley	May	All the year
Parsnip	March	Oct. to March
Rhubarb	„	April (second year)
Radish	May	Summer
Peas	Apr. and May	July and Aug.
Savoy Cabbage	April	Winter
Seakale	„	„
Spinach	„	June
	August	Spring
Turnip	March	June
	August	Winter
Vegetable Marrow	May	July and Aug.
Potatoes	March	July to Oct.

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